

August 24, 1955

Complete Results,
Critics Jazz Poll
(See Page 9)

ROOM
MUSIC AND DRAMA

DOWN BEAT

RECORDS
HIGH-FIDELITY
INSTRUMENTS
FILMLAND UP BEAT
RADIO • TV

Newport Festival:
The Full Story
(See Page 13)

AUG 16

Are TV Critics
Honest?
(See Page 30)

Big TV Dispute
Over Welk
(See Page 31)

35
CENTS

CANADA 35c
FOREIGN 50c

Everything In The World About The World Of Music

Jazz Critics Name These Men



The stars of the Great JAZZ Film of 1955

SINGING SONGS FROM



PETE KELLY'S BLUES



PEGGY LEE
and
ELLA FITZGERALD



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Presented by WARNER BROS. • Screen Play by Richard L. Breen
Director of Photography: Hal Rosson, A.S.C. • CinemaScope
Warner Color • Print by Technicolor

CAST

JACK WEBB JANET LEIGH
EDMOND O'BRIEN PEGGY LEE
ANDY DEVINE LEE MARVIN
ELLA FITZGERALD

ON LONG PLAY

Oh Didn't He Ramble • Sugar (That Sugar Baby of Mine) • Somebody Loves Me • I'm Gonna Meet My Sweetie Now • I Never Knew • Bye, Bye, Blackbird • What Can I Say After I Say I'm Sorry? • Hard Hearted Hannah (The Vamp of Savannah) • Ella Hums the Blues • He Needs Me • Sing a Rainbow • Pete Kelly's Blues. **DL 8166**

ON EXTENDED PLAY
(Ella Fitzgerald only)
Hard Hearted Hannah
(The Vamp of Savannah)
• Pete Kelly's Blues •
Ella Hums the Blues.
ED 2269



ON EXTENDED PLAY

(Peggy Lee only)
Oh Didn't He Ramble • I'm Gonna Meet My Sweetie Now • What Can I Say After I Say I'm Sorry? • Sugar (That Sugar Baby of Mine) • Somebody Loves Me • I Never Knew • Bye, Bye, Blackbird • He Needs Me • Sing a Rainbow.
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AUGUST 24, 1955

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Down Beat

DOWN BEAT

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On the Cover

Four of the instrumental winners in the 1955 jazz critics poll (see page 9) are on the cover of this issue. Top row—Stan Getz and Gerry Mulligan. Bottom Row—Milt Jackson and Tony Scott.

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The First Chorus

The second annual Newport Jazz festival is now history, and already the promoters are busily planning the third. So large a venture is it, nearly a year's preparations are necessary.

And so if George Wein, the promoter, has no objections, I would like to offer some suggestions regarding 1956's effort.

The afternoon panel discussions, in which both critics and jazzmen participate, are excellent ideas. If nothing else, they enable persons who may have some pretty weird preconceived ideas about jazzmen see that they are human beings, after all—men who can speak articulately and who look no different from anyone else.

But the panels could do more. They are an excellent medium for the free exchange of ideas but, as handled this year, failed in this respect.

Each member made a little speech about a different subject, and that was about it. One microphone was passed hand to hand, thus practically prohibiting any sort of illuminating exchanges among members.

Suggestion: Next year, seat the men in a semicircle at a round table with at least two or three microphones easily accessible to all, and with a specific topic being put under discussion, rather than a broad, meaningless subject like Jazz from the Inside Looking Out.

And regarding the panels, their 3 p.m. starting time made it difficult for either the talks or the music played at them to be developed before it was time to rush off to change clothes and eat dinner.

Suggestion: Either start the panels and musical examples at 1:30 or 2 p.m., or break them up into two segments. Panels might be held at 11 a.m., and the afternoon concerts at 2:30.

The amplification setup at the concerts proper was discouragingly bad. There were spots on the field where distortion made everything a loud, garbled melange. Sound waves bounced about as if they were fiendish rockets released in a tin barrel. Curiously, the best places to hear what was going on were in the cheapest seats far at the rear of the park, and outside of park entirely, back of the band shell.

Suggestion: Less attempt next year to boom the sound out over a two-mile radius and a concentration on the park proper. To an amateur, it seems that more speakers, strategically placed, would allow the engineers to demand less response volume-wise from each of the outlets, and a more natural sound would result.

And this might sound like a man complaining of thirst in a rainstorm, but it (Turn to Page 16)

DOLA Meets In New York To Talk Dance Band Biz

New York—Dramatic evidence of the interest in a fight for survival by the dance band business was offered here July 20 at a major meeting held by the Dance Orchestra Leaders of America, attended by more than 40 name bandleaders, personal managers, and booking agents.

Les Brown was the principal speaker, as Tommy Dorsey, Sammy Kaye, Richard Maltby, Art Mooney, Paul Whiteman, and many others contributed to the general air of enthusiasm.

The principal point made during the meeting was that the band business must not think in terms of "Who can help us?" but rather along the lines of "How can we help ourselves?" It was made clear that petty jealousies between leaders must be eliminated in the all-out drive to re-establish the band business on a footing firmer than ever before.

The meeting lasted more than three hours. Dues for membership in DOLA were set at \$40 a year, and membership was opened to anyone, bandleader or not, interested in the welfare of the band business. A special eastern committee was formed with Tommy Dorsey and representatives of several leading booking agencies as the principal protagonists.

Cafe Bohemia Buys George

New York—George Wallington and his quartet are appearing at the Cafe Bohemia for the rest of the summer, having opened there July 25. Pianist Wallington is backed by alto saxist Jackie McLean; drummer Art Taylor, and bassist Paul Chambers.

Beginning in the fall, the club will feature two groups and the pianist plans to augment the quartet with another horn and will remain on to alternate with top jazz units. Wallington, in his capacity as new music director for the club, is now in the process of lining up these groups.

Zoot Returns East To Join Mulligan

New York—Tenor saxist Zoot Sims, a west coast resident for the last year, has returned east to join a group being formed at presstime by Gerry Mulligan.

Only definite men set for it at deadline are Gerry, Zoot, and trombonist Bob Brookmeyer. A trumpeter and rhythm section are yet to be named.

Music Inn Gives Decade-By-Decade Rundown On Jazz

New York—The Music inn, which started in mid-August, is trying out a new idea in the presentation of jazz history, said Marshall Stearns, president of the Institute of Jazz Studies, Inc.

Three weeks will be devoted to the music of the '20s, '30s, and '40s, a week for each decade, and musicians who lived and worked in each decade, one from each of three different geographical areas, will compare notes.

For the first week, devoted to the music of the '20s, Zutty Singleton, Elmer Schoebel, and possibly Phil Napoleon will furnish documentary material during discussions which will be tape-recorded. They will compare notes on what was happening jazzwise in the cities of New Orleans, Chicago, and New York in any one year of the '20s.

For the '30s, Mary Lou Williams, Don Redman, and Bud Freeman, representing Kansas City, New York, and Chicago, will appear. For the '40s, Jo Jones, Billy Taylor, and possibly Gerry Mulligan are to be present.

There also will be two or three formal concerts during each week, Stearns said.

Mercer, Arlen Tunes In 'Opera'

New York—Johnny Mercer, interviewed on the *On a Sunday Afternoon* program, disclosed that his and Harold Arlen's *Blues Opera*, which will be premiered in Paris probably late in August or early September, will contain some of their best-known tunes, including *Blues in the Night*, *Accentuate the Positive*, *One for the Road*, and *That Old Black Magic*.

These songs will be given special treatment in the opera. He also pointed out that the Porgy and Bess company now in Rome will be incorporated into the *Blues Opera* cast.

The opera, traditional in concept but with the underlying American blues-spiritual-rhythm spirit, will play New York and perhaps Hollywood, as well as Paris and Rome.



A NEW BIT has hit the dance band business. Chicago leader Dan Belloc has outfitted his crew in Bermuda shorts this year. That's Belloc on the right, singer Eddie Allyn at left, and singer Renee, whose legs don't show, in the center.

Armstrong To Europe Again

New York—Louis Armstrong will make an extensive tour of Europe again this fall. He is set to play Stockholm, Sweden, on Oct. 2 or 3, and the tour will encompass cities in Ireland, Denmark, Holland, Scandinavia, Switzerland, Belgium, as well as 11 cities in Germany.

Armstrong is scheduled to appear at the Olympia theater in Paris from Nov. 15 to Dec. 6, and the tour may wind up with two weeks in Italy. Additional dates are being set up.

'Big 10 Review' Show Set For Fall

New York—*Big 10 Review*, a rhythm and blues package show lined up by Lou Krefetz, is set for an early fall tour. The show will feature Faye Adams, Joe Turner, the Clovers, Bo Diddley, Bill Doggett, Gene and Eunice, Etta James and Her Peaches, Charlie and Ray, the Paul Williams band, and the Drake trio.

Big 10 Review will tour the east, south, midwest and southwest. Shaw Artists Corp. is booking the show.

Composers Seek Union

Hollywood—Composers of film scores, who have long felt that they were not adequately represented in their dealings with motion picture producers, have applied to the national labor relations board for recognition of the Composers Guild of America as their bargaining agent. An NLRB ballot was being taken at this writing, with ballots returnable Aug. 10. The Association of Motion Picture Producers agreed to the election after having been assured that the Composers Guild was not out of harmony with jurisdictional claims of the AFM's stalwart James C. Petrillo, even though virtually all of the Guild members are also AFM members.

A spokesman for Leith Stevens, president of CGA, said: "Mr. Petrillo, with whom the subject was fully discussed, has agreed that the AFM does not have jurisdiction over composers, and that their interests will be better served by recognition of the Guild as their bargaining agent."

Mundell Lowe To Riverside

New York—Riverside Records has signed guitarist Mundell Lowe to an exclusive recording contract. The signing marks the most recent step in Riverside's new policy of increasing emphasis on current developments in jazz.

Lowe, whose only previous recordings as leader of his own group were for RCA Victor, has cut his first Riverside album, consisting mostly of standards with pianist Dick Hyman, bassist Trigger Alpert, and drummer Ed Shaughnessy. The LP will be released early this fall.

Lowe has already appeared on the label as part of the rhythm section on the recently released Don Elliott-Rusty Dedrick *Six Valves LP*.

Is Pops Weakening?

New York—Fans who heard Louis Armstrong during his recent week at Basin Street were surprised to hear, from Louis' own chops, another indication that the Old Guard might be crumbling.

Louis' active contempt for bop and its exponents was expressed a year or two ago when, in his *Boppenpoof Song*, he forecast that they and "their flatted fifths" would soon be gone and forgotten.

But Louis is now singing a new tune (music by Billy Kyle and lyrics by Satchmo) entitled *Pretty Little Missy*, in which, during the release of his vocal chorus, Pops sings two long-held and unmistakable flatted fifths.

Carmen McRae In U-I Film

New York—Carmen MacRae spent time in Hollywood recently to do soundtrack recording for a Universal-International movie, tentatively titled *The Square Jungle*. The film, a prize fight story, will star Tony Curtis, and Carmen will also be featured in several scenes.

Carmen is currently appearing at the Brown Derby in Honolulu, Hawaii. She started a 22-day engagement there on July 22.

Berkshire Award To Student

New York—Kenneth D. Schermerhorn, a 25-year-old student of conducting, has won the Berkshire Music Center's annual scholarship.

The award, a memorial to the late Serge Koussevitzky, former music director of the Boston Symphony orchestra and organizer of the Berkshire Music festival at Tanglewood, Mass., was established last year.

Strictly Ad Lib

NEW YORK

ON STAGE: Helen Traubel and Bill Johnson will star in Rodgers & Hammerstein's musical comedy, *Pipe Dreams*, which is opening Nov. 30 . . . Queen of Sheba, an Alexander H. Cohen musical with Lena Horne, will start rehearsing in January . . . Marc Blitzstein's musical, *Reuben, Reuben*, with Eddie Albert, Kaye Ballard, and Evelyn Lear, is set for Nov. 8 opening at the ANTA theater . . . Johnny Desmond is set to play the male lead in *The Amazing Adele*, a musical with book by Anita Loos and music and lyrics by Albert Selden, which opens on Broadway in December . . . Producer Gant Gaither dropped plans to have LeRoy Anderson do the score for Anita Loos' *The Great Caresse*, (based upon Cecil Beaton's *My Royal Past*) and instead has signed Sandy Wilson to do both music and lyrics . . . Vivian Dandridge, sister of Dorothy, is replacing Thelma Carpenter in *Ankles Aweigh*.

ENTERTAINMENT-IN-THE-ROUND: Eartha Kitt will do several concerts in the British West Indies, starting Aug. 10, for one week. She's also set for a one-week appearance at the Apollo theater, starting Sept. 9 . . . The Crew-Cuts to headline the Indiana State fair, Sept. 3-9 . . . Eddie Fisher will head the list of stars in the New York Summer festival's community sing on Central Park Hall, Aug. 21. Ed Sullivan and Will Rogers Jr. will emcee the event . . . Dinah Washington booked into Weekes Tavern, Atlantic City, N. J., Aug. 12-18, followed by an engagement at the Showboat in Philadelphia, Aug. 29-Sept. 5 . . . Nat Cole opens at the Copa Oct. 20 . . . Leonard Wolf, co-owner with Raymond Scott and Dorothy Collins of Audivacs Records, has left the company to launch his own personal management office . . . Bob Crosby and daughter Cathy reported set for the London Palladium next spring.

JAZZ: Cafe Bohemia has decorated walls with jazz album covers . . . George Shearing's next Capitol recording session will have the pianist featured with a full orchestra conducted by Nelson Riddle . . . Paul Kuhn, Germany's foremost jazz pianist, paid his first visit to New York in July . . . Bill Graham, former Dizzy Gillespie baritone sax man, will remain permanently in the Basie band in the alto chair formerly occupied by Ernie Wilkins.

RECORDS, RADIO, TV: Ethel Merman will star on NBC-TV's *Color Spread*, Oct. 9, in a musical dramatization of her 25th anniversary as a performer . . . Victor Borge has been signed to a one-year contract by CBS-TV. He'll do a minimum of two special one-hour shows, based on his *Comedy of Music* Broadway presentation . . . Herbie Mann multi-tracked four flute parts for his latest Bethlehem LP, which also will feature a blues waltz by Quincy Jones . . . Frank Sinatra starring as narrator of a musical version of Thornton Wilder's classic, *Our Town*, on *Producers' Showcase*, Sept. 19, on the NBC-TV network . . . Herb Shriner signed with Columbia Records. He'll record for the company's special pop repertoire department piloted by Gene Becker . . . Mercer Ellington mulling offers to sell his Mercer Records catalog, which includes LPs by Al Hibbler, Johnny Hodges, Billy Strayhorn, Oscar Pettiford, and the Duke . . . Binnie Burke, bassist now with Hal Schaefer at the Embers, arranged backings for the first LP by Bethlehem's new singer, Terry Morel . . . Sy Oliver was married last month in Englewood, N. J., to Lillian Ventimiglia, a member of the Ray Charles vocal group on the Perry Como show . . . Yehudi Menuhin and Duke Ellington set some kind of a precedent by duetting on CBS-TV's *Music '55* . . . Calvin Jackson's combo did so well at Basin Street that the pianist has signed with Associated Booking and will go out on tour next spring.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: Another triple-deck record show is current at the Chicago theater, with *Somethin' Smith and the Redheads*, Eydie Gorme, and the Art Mooney band all in bold face on the marquee. Pat Boone returns on Aug. 19, co-billed with Della Reese, and Nat Cole

(Turn to Page 27)

Band Review

Les Brown; Basin Street, NYC

It seems hard to recall nowadays, but there was a time, not so many years ago, when the many bands on the dance music and jazz scene were reviewed regularly in the pages of *Down Beat*, when critics assessed the work of the reed, brass, and rhythm sections, discussed the arrangements and the vocalists, and generally treated each band the way a precision instruments inspector would handle the world's smallest wrist watch.

Les Brown's band is a throwback to those days, one of the few remaining permanently organized popular bands that rates such an analysis. His recent stand at Basin Street was an important reminder of his band's stature as perhaps the most successful blend of commercial music and swinging jazz to be found on any bandstand today.

The brass section bites cleanly, with Wes Hensel and Don Paladino sharing most of the lead trumpet work. Don Fagerquist is heard frequently in exceptionally pretty jazz a la Clifford Brown, as well as in some swinging up-tempo work. Trombonist Ray Sims steps out of the section occasionally for a fair vocal.

The Brown band has earned added stature among jazz fans through the many combo dates made in the past couple of years by its two reed soloists, Dave Pell and Ronny Lang. Pell sounds even better against a big band setting, the multipercussive background on *Montona Clipper* being particularly impressive. Lang's solo work is effective on such items as *Midnight Sun*, but his tone at times has a nonjazz, almost Rudy Wiedoft-like quality. (Remember him?)

As a team, the rhythm section often swings, though occasionally it gets a slightly too dance-bandish too feel. Pianist Don Trenner and guitarist Vernon Polk occasionally work together for a Shearing-type blend.

The band earns considerable added strength from the two main featured singers. Jo Ann Greer, an impressively sedate-looking young woman, combines power with sensitivity and is perhaps the best example left of that vanishing breed, the girl-singer-with-band. The eternal Butch Stone, now in his 97th year with the band, continues to offer a brand of vocal humor that strikes this reviewer as a perfect combination of commercial appeal, genuinely funny dialogue, and generally good taste. Les himself acts as an effective foil for Butch, in addition to his regular role as emcee and occasional section clarinetist.

The library, of course, includes such well-known Skip Martin items as *I've Got My Love to Keep Me Warm*, as well as many expertly scored contribu-

tions by Frank Comstock and Wes Hensel.

There is no dancing at Basin Street, yet Les did very good business there and kept the crowd constantly content—a solid confirmation of the fact that this is more than just one of the country's best dance bands.

—leonard feather

Caught In The Act

Max Miller; the Scene, Chicago

Once they hear of it, if they haven't already, all Chicago's jazz-happy should be "making the Scene," that being Max Miller's new bistro, which is probably the smallest nighttime place in town. Venturesome Max, a pianist gone entrepreneur, has dabbled (and then some) in other enterprises before, but the Mondrian-styled Scene looks like it's here to stay.

The kind of place that inspires a cult following, it is intimate, inexpensive, and ingeniously laid out like a concert hall in miniature—and what's more it rings with the potent pianistics of its owner, who is still not a forgotten figure to the cognocenti.

Max remains one of the better jazz keyboarders afoot or asitting today. His attack is individual and inventive, his technique emotionally powerful, and his repertoire colloquial enough for the passers-by. He's also a swinging vibist, but it will take some rearranging of the stage before he can bring that instrument into play here. Sy Nelson duets with Max on the bass and, while he was merely a rhythm adjunct on opening night, should help the sets to sparkle when he and Max work out some arrangements together.

—les

Hal Schaefer Trio; Embers, NYC

Recently settled in New York after many years as a west coaster, Hal Schaefer surprised the Embers' management when he bowed there with his new trio, playing opposite the George Shearing quintet. Hal did so well that his original two-week booking was extended; he probably will still be there when you read this.

Schaefer, a 30-year-old native New Yorker, is probably best known to the public as that fellow who was Marilyn Monroe's vocal coach last year, but his background has included a variety of settings, including the great Boyd Raeburn band of the late '40s. His style is just about ideal for clubs of this type; he applies to show tunes and other standards a pleasing combination of modern jazz lines and a cocktail piano approach. His rhythm section, when caught, comprised Al Levitt on drums and the redoubtable Vinnie Burke on bass.

Schaefer has a new 12-inch LP just out on Victor. With the help of the latter, bolstered by the word of mouth

created during his Embers stint, he should make a neat impact on the scene very soon.

—leonard feather

Toni Harper; Moulin Rouge, Las Vegas

Although Toni Harper is not headlining the edition of *Hot Brown & Beige Revue* at this new interracial spa, she is, in a sense, of top importance to the trade in this, her coming-out party after a five year span of semiretirement spent in emerging from adolescence. At 18, she is revealing her more mature value as an entertainer, having decided attributes of good looks, enhanced song sense, plus a feeling for jazz phrasing.

It is to her credit at this tee-off stage that she shows a distinct idolatry for the Ella and Sarah nuances, but it is hoped that in time some direct references will ease off in favor of her own style. Although not unique as yet, the Harper style already reveals a wide octave range, with tones well placed and an ability to swing pops, give a beat to ballads, and do a neat selling job withal. She pertly chirps her intro tune, *Just You, Just Me*, then rocks with *Takin' a Chance on Love*. Her *Them There Eyes* is cute, and a novel Davy Crockett manages to lift that banal pseudo-folkwaysie songspiel into another bracket. Davy can be swung, and Toni swings it.

Benny Carter handles the stickwork with knowing hand, giving precise cues to bandmen for the full show book.

—bill willard

'Carnival on Ice';

Conrad Hilton Hotel, Chicago

Without an actual headliner but with a neat pace and an exceptionally bright score, a splashy spirited ice revue enlivens the Boulevard room rink for a run of about six months. The hour-long show is a procession of vaudeville acts on ice, unified by a tasteful carnival theme.

The main spots are those of stylized skater John Lee, contortionist Dave Park, juggler Lou Folds, puppeteer Vic Charles, the risely team of the Leduc Brothers, and the European adagio skaters, the Ogilvies. Some colorful choreography is executed by the corps of 12 in three sprightly production numbers.

Notably to be credited are Bob Frellson for his lustrous staging and pinpoint pacing, and Hessie Smith for her words and music. Miss Smith, whose association with Hilton producer Merriel Abbott goes back some 30 years, has written the special score for these ice revues for the last six years, and this time her work is choice. Songs like *A Clown Am I* and *Buy a Balloon* show she's capable of cleffing first-class popular songs.

Also chalk up a plus for Robert Lenn and the Tattlers, the group which does all the singing offstage, and for the indomitable Frankie Masters whose orchestra backs the show adeptly, as it has for many years.

—les

The Critics' Choices

The World's Top Jazz Critics Name The Musicians Who Excite Them

THE WORLD'S leading jazz critics have again named their choices, and *Down Beat's* third annual critics poll is complete.

To the surprise of just about no one, Count Basie's orchestra and the Modern Jazz Quartet repeated their last year's wins in the big band and combo divisions, but in some of the individual categories, some major upsets took place.

Probably the largest was Tony Scott's win on clarinet, where he defeated both Benny Goodman and Buddy DeFranco, winner the first two years.

BILL HARRIS, who won commandingly on trombone in both previous polls, didn't get a single vote this year, as J. J. Johnson took over.

Although the late Charlie Parker was not eligible (only living jazzmen could be voted for), he still received the votes of four of the critics. The others, apparently feeling the gap caused by his death was a very great one, fell back on the selection of Benny Carter in the alto sax section instead of trying to name a "modern" replacement.

Gerry Mulligan finally was able to come out ahead of Harry Carney on baritone, after two years of trying,

and Miles Davis practically came from out of nowhere to tie Dizzy Gillespie on trumpet.

THE NEW VIBES winner is Milt Jackson, replacing Lionel Hampton, and new drum champ is Max Roach, who won out over two-time king Buddy Rich.

Louis Armstrong, also the winner both previous years as vocalist, had to relinquish a piece of his crown to Frank Sinatra, who tied him, and Oscar Pettiford replaced Ray Brown in the bass department.

Repeaters were: Stan Getz, tenor sax; Art Tatum, piano; Jimmy Raney, guitar, and Ella Fitzgerald, female singer.

Here are the New Star winners:

TRUMPET—Ruby Braff, in the poll's closest race, over Thad Jones; trombone—Jimmy Cleveland; alto sax—Herb Geller, and Lennie Niehaus (tie); tenor sax—Stan Kentons' Bill Perkins; baritone sax—Bob Gordon; clarinet—Jimmy Giuffre; piano—Randy Weston; bass—Wendell Marshall; guitar—Howard Roberts; drums—Joe Morello, of the Marian McPartland trio; vibes—Cal Tjader; male singer—Joe Williams, of the Basie band; female singer—Tedi King.

The complete results follow. Each full vote from a critic counts 10 points, half-votes 5 points, etc. Names in parentheses indicate New Star choices.

Big Band

Count Basie	180
Les Brown	10
Perez Prado	10
Sauter-Finegan	10

Combo

Modern Jazz Quartet	140
Dave Brubeck	15
Turk Murphy	15
Wilbur DeParis	10
Don Elliott	10
Bob Scobey	10
Teddy Charles	5
Charlie Mingus	5

Trumpet

Miles Davis	50
Dizzy Gillespie	50
Louis Armstrong	30
Clifford Brown	20
Roy Eldridge	20
Ruby Braff	10
Buck Clayton	10
Thad Jones	10

Trombone

J. J. Johnson	90
Bob Brookmeyer	25
Jack Teagarden	20
Kai Winding	15
Eddie Bert	10
Vic Dickenson	10
Tyree Glenn	10
Urbie Green	10
Trummy Young	10
Milt Bernhart	5
Turk Murphy	5

Alto Sax

Benny Carter	45
Paul Desmond	30



The Count Basie band, first place winners. Members shown | die Greene, guitar; saxes Frank Wess, Bill Graham, Marshall are Basie, piano; Sonny Payne, drums; Ed Jones, bass; Fred- | Royal, and Frank Foster.

Johnny Hodges	25
Lee Konitz	20
Lou Donaldson	10
John LaPorta	10

Tenor Sax

Stan Getz	70
Lester Young	45
Coleman Hawkins	25
Ben Webster	25
Al Cohn	15
Eddie Miller	10
Frank Wess	10

Baritone Sax

Gerry Mulligan	105
Harv Carney	85
Lars Gulin	10

Clarinet

Tony Scott	65
Benny Goodman	60
Buddy DeFranco	40
Bob Helm	20
John LaPorta	15
Edmond Hall	10

Piano

Art Tatum	105
Erroll Garner	20
Billy Taylor	15
Count Basie	10
Earl Hines	10
Oscar Peterson	10
Lennie Tristano	10
George Wallington	10
John Lewis	5
Thelonious Monk	5
Bud Powell	5
Wally Rose	5

Bass

Oscar Pettiford	70
Charlie Mingus	55
Milt Hinton	30
Ray Brown	25
Israel Crosby	10
Percy Heath	10

Guitar

Jimmy Raney	55
Tal Farlow	50
Barney Kessel	30
Johnny Smith	20
Freddie Greene	15
Mundell Lowe	10
George Van Eps	10

Drums

Max Roach	70
Buddy Rich	25
Art Blakey	20
Jo Jones	20
Don Lamond	20
Kenny Clarke	15
Nick Fatool	10
Osie Johnson	10
Gene Krupa	10
Shelly Manne	10

Vibes

Milt Jackson	80
Lionel Hampton	35
Red Norvo	35
Teddy Charles	20
Don Elliott	10
Terry Gibbs	10
Joe Roland	10

Male Singer

Louis Armstrong	80
Frank Sinatra	80
Billy Eckstine	10
Herb Jeffries	10
Jimmy Rushing	10
Joe Williams	10

Female Singer

Ella Fitzgerald	65
Billie Holiday	60
Sarah Vaughan	40
Doris Day	10
Carmen McRae	10
Mahalia Jackson	5

Trumpet — New Star

Ruby Braff	65
Thad Jones	60
Art Farmer	25
Rusty Dadrick	30
Jon Eardley	10
Joe Newman	10

Trombone — New Star

Jimmy Cleveland	65
Benny Powell	15
Will Alger	10
Billy Byers	10
Willie Dennis	10
Bill Hughes	10
Turk Murphy	10
Britt Woodman	10

Alto Sax — New Star

Herb Geller	40
Lennie Niehaus	40
Frank Morgan	25
Phil Woods	25
Ronnie Lang	10

Tenor Sax — New Star

Bill Perkins	35
Frank Foster	30
J. R. Montrose	15
Al Cohn	10
Buddy Collette	10
Harold Land	10
Teo Macero	10

Baritone Sax — New Star

Bob Gordon	60
Jimmy Giuffre	30
Gil Melle	20
Danny Bank	10
Max Bruel	10
Serge Chaloff	10
Jack Nimitz	10
Bud Shank	10

Clarinet — New Star

Jimmy Giuffre	90
Steve Lacy	10
Bill Napier	10
Bob Wilber	10

Piano — New Star

Randy Weston	45
Russ Freeman	20
John Lewis	20
John Dennis	10
Bengt Hallberg	10
Hampton Hawes	10
Dick Katz	10
John Mehegan	10
Gerry Mulligan	10
Herb Nichols	10
Bernard Peiffer	10
Don Shirley	10

Sir Charles Thompson	10
Rene Urteger	10
George Wallington	10

Bass — New Star

Wendell Marshall	30
Curtis Counce	20
Sam Gill	20
Aaron Bell	10
Vinnie Burke	10
Paul Chambers	10
George Duvivier	10
Milt Hinton	10
Jean-Marie Ingrand	10
Red Mitchell	10
Whitey Mitchell	10
Joe Mondragon	10

Guitar — New Star

Howard Roberts	45
Mundell Lowe	30
Jimmy Raney	30
Barney Kessel	20
Bill D'Arango	10
Herb Ellis	10
Dick Garcia	10
Joe Puma	10
Sal Salvador	10
Perry Lopez	5

Drums — New Star

Joe Morello	50
Roy Haynes	30
Chico Hamilton	20
Connie Kay	20
Bill Bradley	10
Bobby Donaldson	10
Gus Johnson	10
Elvin Jones	10
Shelly Manne	10
Sonny Payne	10
Eddie Phye	10
Bob Thompson	10

Vibes — New Star

Cal Tjader	40
Joe Roland	30
Milt Jackson	10
Eddie Costa	10
Don Elliott	10
Bill Grah	10
Terry Pollard	10

Male Singer — New Star

Joe Williams	90
Chet Baker	10
Prof. Alex Bradford	10
Sammy Davis Jr.	10
Matt Dennis	10
Don Forbes	10
Roy Hamilton	10

Female Singer — New Star

Teddi King	75
Helen Merrill	45
Barbara Lea	30
Laverne Baker	10
Jackie Cain	10
Olga James	10
Caterina Valente	10

How They Voted

WHITNEY BALLIETT

(Jazz Reviewer, *Saturday Review of Literature*)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Roy Eldridge (Ruby Braff) . . . Trombone—Vic Dickenson,



Three-fourths of the Modern Jazz Quartet—John Lewis, Percy Heath, and Milt Jackson. Drummer Connie Kay is behind Heath.

J. J. Johnson (Jimmy Cleveland) . . . Alto sax—Johnny Hodges, Benny Carter (Phil Woods) . . . Tenor sax—Coleman Hawkins, Ben Webster (Frank Foster) . . . Baritone sax—Harry Carney, Gerry Mulligan (Jimmy Giuffre) . . . Clarinet—Tony Scott (Jimmy Giuffre) . . . Piano—Art Tatum (John Lewis) . . . Bass—Oscar Pettiford, Charlie Mingus (Wendell Marshall) . . . Guitar—Barney Kessel (Bill D'Arango) . . . Drums—Jo Jones (Joe Morello) . . . Vibes—Red Norvo (Milt Jackson).

Male singer—Louis Armstrong (no choice) . . . Female singer—Ella Fitzgerald (Helen Merrill).

The Basie band and the MJQ seemed to me as easy to choose as the rest of the poll was difficult. At any rate, my "traditional" listings are those mainstream musicians who still convey best, through their techniques and imaginations, the cumulative creative center of jazz. As for the New Stars, Braff, although short on real linear improvisational movement, is the most authoritative and brass-conscious trumpeter to emerge in years. Cleveland is an exciting new combination of experimentalist, technician, and warmth, as is Phil Woods.

Frank Foster continues to reach toward his own momentum, and away from that of the hard bopsters. Giuffre's baritone and clarinet, with their limitations and great heart, intrigue me. John Lewis has been around for a decade, but should get New Star billing on the basis of his recent work, which, like that of the greatly underrated Clyde Hart, is highly original and always touching. Wendell Marshall makes the bass a big-speaking and modern instrument.

And D'Arango, though not so fleet as Jimmy Raney, plays with more body and flavor than Raney, who sometimes seems too evasive. Joe Morello combines technique with a basic, Catlett-like beat, and Milt Jackson, it is now clear, has no peer among the younger vibraphonists. The year has been thin for male vocalists, but Helen Merrill has an undeniable and striking talent.

NICOLE BARCLAY

(Editor, *Jazz Magazine*, France)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Dizzy Gillespie (Art Farmer, Thad Jones) . . . Trombone—J. J. Johnson (Jimmy Cleveland) . . . Alto sax—Benny Carter (Herb Geller) . . . Tenor sax—Stan Getz (Al Cohn) . . . Baritone sax—Harry Carney (Jimmy Giuffre) . . . Clarinet—Buddy DeFranco (Jimmy Giuffre) . . . Piano—Art Tatum (Bernard Peiffer) . . . Bass—Ray Brown (Curtis Counce) . . . Guitar—Tal Farlow (Howard Roberts) . . . Drums—Max Roach (Roy Haynes) . . . Vibes—Milt Jackson (Cal Tjader).

Male singer: Billy Eckstine (Joe Williams) . . . Female singer—Billie Holiday (Helen Merrill).

No comments.

JOACHIM E. BERENDT

(German Jazz Critic and Author)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Dizzy Gillespie (Thad Jones) . . . Trombone—Bob Brookmeyer (no choice) . . . Alto sax—Benny Carter (Frank Morgan) . . . Tenor sax—Stan Getz (No choice) . . . Baritone sax—Gerry Mulligan (Max Bruel) . . . Clarinet—Benny Goodman (Jimmy Giuffre) . . . Piano—Art Tatum (John Williams) . . . Bass—Charlie Mingus (Curtis Counce) . . . Guitar—Jimmy Raney (Herb Ellis) . . . Drums—Art Blakey (Chico Hamilton) . . . Vibes—Milt Jackson (Bill Grah).

Male singer—Louis Armstrong (No choice) . . . Female singer—Sarah Vaughan (Jackie Cain).

I've never known a deeper feeling of relativity as in filling out this year's critics' poll. The jazz scene has become so wide (which, after all, is wonderful!) that it seems an almost superhuman task to name such and such player as the best one. There is, on almost every instrument, someone to whom you are doing injustice in overlooking him. Only Basie, MJQ, Dizzy, Tatum, Blakey and, among New Stars,

Thad Jones, seem to be sure bets—but even these only to me.

The choice is especially hard on New Star tenors. There are so many that I just don't dare to make up my mind. Carter was included because, after Bird's death, no one among modern altos seems to be of comparable status. Maybe Frank Morgan someday will. Benny Goodman was chosen because the sound of the clarinet and the style of swing still seem to be the best combination—the only exception being Giuffre's.

It is the fantastic rhythmic approach which fascinates me about John Williams. Here, once again, the piano is what it basically was in jazz: a rhythmic instrument. I included two Europeans: Max Bruel is a young Danish musician who plays a great swinging baritone, horn, combining, to a certain degree, the Carney expression with the Mulligan sound. And Bill Grah, the new vibes player from Germany's Ruhr country, is one of the very few European musicians with a style of his own, playing the most advanced ideas with real jazz phrasing. Should hear both of them!

MIKE BUTCHER

(Reviewer, *The New Musical Express*, England)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Miles Davis (Art Farmer) . . . Trombone—Bob Brookmeyer (James Cleveland) . . . Alto sax—Charlie Parker (Herb Geller) . . . Tenor sax—Lester Young, Al Cohn (Harold Land) . . . Baritone sax—Lars Gullin (Bud Shank) . . . Clarinet—Tony Scott (Jimmy Giuffre) . . . Piano—Art Tatum, John Lewis (Rene Urtreger) . . . Bass—Percy Heath (Jean-Marie Ingrand) . . . Guitar—Jimmy Raney (Howard Roberts) . . . Drums—Max Roach (Joe Morello) . . . Vibes—Milt Jackson (No choice).

Male singer—Frank Sinatra (Sammy Davis Jr.) . . . Female singer—Sarah Vaughan (Teddi King).

These aren't necessarily the "greatest" jazzmen . . . just my personal fa-

vorites on recent evidence (hence Basie rather than Ellington, etc.).

So much ink has been spilt anent Count, the MJQ, Raney, Heath, Jackson, Roach, Sinatra, and Vaughan, that merely to name them is sufficient. Bird is not eligible—but whom else could I vote for?

Miles, to me, has more concentrated eloquence than any other trumpeter. Brookmeyer's trombone lines are currently the most expressive on his horn.

Pres, still peerless on a good day, is now so inconsistent that I must also cite Cohn (his best disciple).

I love funk, but Gullin's lovely sound and conceptions put him ahead of the wailing baritonists. Scott's ideative resources seem endless, though he hasn't yet reached the stature of a Goodman.

Tatum, as a soloist, begs description—but it's Lewis who fits perfectly into my favourite kind of combo (hence the double vote).

"New Stars" Farmer, Cleveland, Geller, and Land rate more for potential than achievement. Swing, sound, and feeling are already there. Individuality of thought should soon follow.

I like Shank's controlled virility on baritone. Giuffre on clarinet has at least developed a neglected *timbre* (chalumeau-subtone).

Roberts' ease and Morello's time impress me. Sammy Jr. and Teddi can both make much of a decent song, the former's lapses of taste notwithstanding.

Frenchmen Urtreger and Ingrand gas me so completely in person (not yet on record) as cogent wailers that I gladly include them.

BILL COSS

(Editor, *Metronome*)

Band—Count Basie . . . Combo—Teddy Charles, Charlie Mingus.

Trumpet—Thad Jones (Art Farmer) . . . Trombone—Eddie Bert (Britt Woodman) . . . Alto sax—John LaPorta (No choice) . . . Tenor sax—Stan Getz (Bill Perkins, J. R. Montrose) . . . Baritone sax—Gerry Mulligan (Serge Chaloff) . . . Clarinet—John LaPorta, Tony Scott (No choice) . . . Piano—George Wallington (Herb Nichols) . . . Bass—Charlie Mingus (No choice) . . . Guitar—Tal Farlow (Jimmy Raney) . . . Drums—Max Roach (Elvin Jones) . . . Vibes—Teddy Charles (Cal Tjader).

Male singer—Frank Sinatra (Joe Williams) . . . Female singer—Billie Holiday (Teddi King, Helen Merrill).

CHARLES EMGE

(West Coast Editor, *Down Beat*)

Band—Perez Prado . . . Combo—Dave Brubeck.

Trumpet—Louis Armstrong (No choice) . . . Trombone—Jack Teagarden (No choice) . . . Alto sax—Benny Carter (No choice) . . . Tenor sax—Coleman Hawkins (No choice) . . . Harry Carney (Bob Gordon) . . . Clarinet—Benny Goodman (No choice) . . . Piano—Earl Hines (Hampton Hawes)

. . . Bass—No choice (Joe Mondragon) . . . Guitar—No choice (Barney Kessel) . . . Drums—Gene Krupa (Shelly Manne) . . . Vibes—Lionel Hampton, Red Norvo (No choice).

Male singer—Louis Armstrong (No choice) . . . Female singer—No choice (No choice).

Those of us who have been around this subject long enough find it easy to pick the real stars. They are the musicians who have contributed something significant to the idioms or "styles" they represent—exerted an "influence" (we used to say). With our "new stars" of the past two years now ineligible for the honor, this writer prefers to skip the category in most cases. Real "stars"—the kind whose music will still be of interest 20 years from now—just don't occur that often.

LEONARD FEATHER

(Longtime Jazz Critic and Contributor to *Down Beat*)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Dizzy Gillespie (Thad Jones) . . . Trombone—J. J. Johnson, Kai Winding (Jimmy Cleveland) . . . Alto Sax—Benny Carter (Frank Morgan) . . . Tenor sax—Frank Wess (Buddy Collette) . . . Baritone sax—Gerry Mulligan (Gil Melle) . . . Clarinet—Buddy DeFranco (Jimmy Giuffre) . . . Piano—Art Tatum (Gerry Mulligan) . . . Bass—Oscar Pettiford (Paul Chambers) . . . Guitar—Tal Farlow (Jimmy Raney) . . . Drums—Max Roach (Gus Johnson) . . . Vibes—No choice (No choice).

Male singer—Joe Williams (Joe Williams) . . . Female singer—Billie Holiday (Helen Merrill).

Most of these choices need no amplification or justification. The bulk of them are people I have voted for previously and shall continue to vote for unless, in the case of new stars, they happen to become ineligible.

The "new star" choices are simply musicians I happen to have heard extensively, either in person or on records, who showed evidence of some individual personality. It is quite possible that there are others on the scene—maybe in Seattle or Bangor or San Diego or Key West—who have just as much talent or more, but didn't happen to come within earshot, at least as far as these particular ears are concerned. Luck, and propinquity to the two major mike clusters in NYC and LA, account for 90 percent of the "new star" poll victories.

With Charlie Parker gone, and nobody of the newer schools within a mile of his warmth and originality, Benny Carter held fast to those two eternal ingredients. Similarly, with Bud Powell virtually out of action, there could be no hesitation about the equally timeless Tatum. As for the "new star" piano vote for Gerry Mulligan, just dig that last Pacific Jazz LP. Technically he's no Tatum, but he sure

belongs in the "people are funky" category.

Frank Morgan and Buddy Collette should be national names by now; unfortunately they are victims of a special brand of California smog known as Jim Coast Crow. Paul Chambers is a phenomenal youngster who has been recording with Jay and Kai. Gus Johnson is the great man who left Basie last January, and if he had happened to remain with the band he might have won the poll this year; but people have short memories—including us critics.

RALPH J. GLEASON

(*San Francisco Chronicle* and *Down Beat*)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Dizzy Gillespie (Joe Newman) . . . Trombone—No choice (No choice) . . . Alto sax—Charlie Parker (Herb Geller) . . . Tenor sax—Stan Getz (Bill Perkins) . . . Baritone sax—Harry Carney (Jack Nimitz) . . . Clarinet—Buddy DeFranco (Jimmy Giuffre) . . . Piano—Erroll Garner (John Lewis) . . . Bass—Oscar Pettiford (George Duvivier) . . . Guitar—Tal Farlow (Jimmy Raney) . . . Drums—Buddy Rich (Bobby Donaldson) . . . Vibes—Milt Jackson (Cal Tjader).

Male singer—Frank Sinatra (Don Forbes) . . . Female singer—Doris Day (Teddi King).

All polls are per se compromises because you either chose a band as a band or you chose favorite instrumentalists, and the only place you get to vote free and clear is for the best band and in that category there simply isn't any choice, either. It's Basie or else. Though you might say a good word in passing for the swinging guys like Herman and James and the Dorsey Brothers and, of course, Duke and, yes, even Les Elgart.

In the combo division, there seems to me no other choice but the MJQ, with some praise for Terry Gibbs and the Wilkins-Clarke group on Savoy.

On trumpets, aside from the two I've picked, I would like to mention Ruby Braff, who sounds so great on his records, and Dick Collins, who sounds so great in person but whom RCA has maligned in recording; Doug Mettome, for his work with the Nat Pierce group on Vanguard, and Ernie Royal for his excellent LP with George Handy.

Trombonist Britt Woodman deserves mention, and so do tenor men Frank Wess and Frank Foster and solid baritonist Charlie Fowlkes. Tony Scott won in 1953, else he'd win again. Marian McPartland's piano work seems to get better—especially her lovely Capitol album. In the bass division, how can you bypass Ray Brown and Charlie Mingus? And for a band, of course, there is only one guitarist, Freddie Greene. There are more drummers, though, guys like Chuck Flores, Sonny Payne, Louie Bellson, just to name three.

I hope Teddi King wins the New Star crown. She deserves it for her

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NEWPORT!

Here's Your Complete Report On What Went On At The Huge Jazz Festival

By Jack Tracy

AN ESTIMATED 20,000 persons (estimated by this reporter, for no official figures were released) turned out on July 15-17 for the three-day Newport Jazz festival in Newport, R. I., this year.

And though the attendance was less than expected, those who showed up had a chance to hear some of the greatest names in American jazz perform. That some of them did not play up to standards they previously have established for themselves is one of those things that could happen at any event of this scope.

The nightly concerts were held in Freebody park—a place that could pass as a small college's football stadium—in a band shell especially engineered and built for the event.

THE SOUND SYSTEM, advertised previously and hailed in the press as "high fidelity outside," was nothing short of miserable, even though engineer Henry Lang spent almost the entire second day reworking it after opening night had proved its unsoundness (no pun intended).

Saturday and Sunday were also marked by afternoon panel discussions with musical examples. On hand Saturday for the panel were Henry Cowell, Willis L. James, Eric Larrabee, Dr. Norman Margolis, Marshall W. Stearns, Richard A. Waterman, and the Rev. Norman O'Connor, who discussed *Jazz, from the Outside Looking In*. It was glaringly apparent that at least a couple of the gentlemen were really outside—too far to lend any real value to the panel.

Saving the afternoon, however, was The Six, a group consisting of Bob Wilber, clarinet; Johnny Glasel, trumpet; Sonny Truitt trombone; Bob Hammer, piano; Bill Britto, bass, and Eddie Phyfe, drums.

THEY ARE UNIQUE in that they play with equal facility traditional jazz, swing era fare, and modern sounds. Many segments of this panel and the Sunday affair were carried on NBC's *Monitor* show.

Sunday afternoon found a switch. This was *Jazz from the Inside Looking Out*, and panelists included both musicians and critics. They were Stearns, Father O'Connor, Gunther Schuller, Wilder Hobson, Nesuhi Ertegun, Dave Brubeck, Billy Taylor, and Gerry Mulligan.

This one made a lot more sense, and evoked some stimulating remarks, though perhaps they tried to cover too much ground. The topic Hobson chose to discuss, "The Function of Criticism," could well have been the theme for the

entire group and undoubtedly would have resulted in some fur being rubbed the wrong way.

SUNDAY'S AFTERNOON music was furnished by a group Charlie Mingus headed. In it were Art Farmer, trumpet; Teo Macero, tenor; John LaPorta, alto and clarinet; Eddie Bert and Britt Woodman, trombones; Mingus, bass; Mal Waldron, piano, and Elvin Jones, drums.

They benefited by having the entire period following the panel to themselves for what amounted to a concert in miniature. It was intensely absorbing music.

Because it is experimental and off the well-trod paths, it sometimes sounded almost self-conscious. But particularly moving was Mingus' own *Minor Intrusion*, a lovely, moody work obviously influenced by Ellington. So was a three-minute bit of unrehearsed improvisation between LaPorta on clarinet and Mingus. And so was Macero's *Sounds of April*.

It seemed to this reporter that in this setting does Newport best fulfill its purpose, by presenting music in the open in seminar-like surroundings where the atmosphere is informal but stimulating.

Following is a resume of the three concerts proper:

Friday Night

Jazz at Newport got off to a mediocre start with Friday's concert. Opening it all was a group called Stan Rubin and His Tigertown Five, a Bermuda-shorted and flashily coated group of Dixielanders. They were loud and enthusiastic, but beyond that, little could be said. It's a cinch that their appearance at Newport helped them more than their music helped the concert.

Teddi King followed, and due to an abominably bad sound setup, could not be heard beyond the first couple of rows. Evidently she could not hear herself, either, for her usually strong intonation was uncertain and her phrasing uninspired on tunes like *I Saw Stars* and *Basin Street Blues*.

Then it was the Erroll Garner trio, and he proceeded to show that a trio could get across to some 7,000 persons, all outdoors. He swung through *Lullaby of Birdland* and then got sustained applause for *Laura*, still his ace in the hole.

WOODY HERMAN'S BAND came after Erroll, and despite some mike trouble and tenseness, finally got going on *Four Brothers*, with drummer Chuck Flores a highlight. They were just reaching a swinging roar when it was time for Woody and Garner to present some of their *Music for Tired*

Lovers. The sound setup precluded much appreciation of it.

Roy Eldridge and Coleman Hawkins were reunited after intermission, but despite some hard-blowing attempts to get things moving, not much happened. Blues singer Joe Turner didn't have much of a chance when he came on, either, because of the mikes, and it wasn't until Louis Armstrong's gang stepped up that some more fireworks started.

It's true, as some people protest, that Louis is putting on practically a vaudeville show these days, but he still has the personality and beauty of sound to snap heads to attention when he walks on.

IT WAS THE USUAL fare from Louis until the final jam session, when just about everybody came back onstand. The final tune was a surprise. Pops pointed his horn skyward and played *The Star-Spangled Banner*.

There were some persons there who later complained it was out of taste, but I have seldom heard him play anything so simply moving. It was as pretty an expression of love for a country as any document ever written, and when it was over, you knew Louis had said something.

Saturday Night

Saturday's concert opened to murky skies and threats of rain, but any mental gloom on the part of the audience was dispelled immediately. In contrast to the first concert's college-type opener, this one had the Max Roach-Clifford Brown quintet, and they ignited a fire right away.

With Richie Powell, piano; Harold Land, tenor sax, and George Morrow, bass, they swung hard and rousing, with Max' driving, lifting drumming the highlight. Clifford played excellently, but was to come into his own later in the evening.

LEE KONITZ and Warne Marsh were next, backed by a rhythm section comprising Russ Freeman, piano; Bob Carter, bass, and Buzzy Drootin, drums. The first tune, according to Lee, was "untitled, unrecorded . . . and unrehearsed" and it lasted 16 minutes, not too many of which were productive. Lee sounded excellent on the following *Sweet and Lovely*, and they wound it up with *Donna Lee*.

Next came the high spot of the evening for the crowd—Dinah Washington. Introduced by John McLellan as "The Queen of the Blues," she fooled everyone and didn't sing a single blues tune. But she really wailed on such as *Pennies from Heaven*, *I Won't Cry Anymore*, and *Teach Me Tonight*. She took two encores and could have stayed on all night had there been time.

The next set had Chet Baker's quartet, with Freeman, Carter, and Pete Lipman, drums, and it was all fairly pallid, including Chet's singing, until Gerry Mulligan strolled onstage to help out on *Five Brothers*. All of a sudden it was moving and kicking.

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Newport, 1955—Pictures Tell Story



Bob Brookmeyer and Al Cohn worked the Saturday concert with a rhythm section made up of Russ Freeman, piano; Bob Carter, bass, and Pete Lipman, drums.



Backstage Saturday, Dave Brubeck and Teddi King shared a secret.



Bud Freeman and Gerry Mulligan had a serious discussion going in the musicians' tent Saturday.



Sunday's all-star group contained Billy Taylor, Kai Winding, J. J. Johnson, Peanuts Hucko, Ben Webster, Gerry Mulligan, Bud Shank, and Bobby Hackett.

ry

Of Big Jazz Festival By The Sea



Jimmy Rushing and Lester Young brought a touch of Kansas City to Sunday's bash.



Clifford Brown blows hard. Bassist is George Morrow.



Woody Herman brings a tune to a triumphant ending in the Friday session. That's baritone saxist Jack Nimitz.



Lee Konitz and Warne Marsh, who played Saturday.



Sunday afternoon's panel discussions also had music, featuring Charlie Mingus, John LaPorta, Britt Woodman, Eddie Bert, and Art Farmer.

The following single releases were the best received for review for this issue. Titles in capital letters indicate the ranking side. LPs and EPs received for review are discussed at length.

Five-Star Discs

- SUMMERTIME IN VENICE/ Believe in Me**—Rossano Brazzi (Victor 47-6201)
TINA MARIE/ Fooled—Perry Como (Victor 47-6192)
GUM DROP/ Present Arms—The Crew-Cuts (Mercury 70688)
HARD-HEARTED HANNAH/ Pete Kelly's Blues—Ella Fitzgerald (Decca 9-29609)
SEVENTEEN/ If I Could Be with You—Fontaine Sisters (Dot 45-15386)

Four-Star Discs

- ONLY THE VERY YOUNG/ A Little Love Can Go a Long Way**—Jeff Chandler (Decca 9-29600)
THE BIBLE TELLS ME SO/ Love Is a Many-Splendored Thing—Don Cornel (Coral 9-61467)
THE HOT BARCAROLLE/ Sailor Boys Have Talk to Me in English—De Marco Sisters (Decca 9-29607)
MADALAINA/ Happy Time Medley—The Gaylords (Mercury 70660)
I'M PLAYING SECOND FIDDLE TO A SLIDE TROMBONE/ Tears for Me—Dori Anne Gray (Mercury 60661)
TEARS ON SATIN/ Gina—Richard Hayman Ork (Mercury 70669 X 45)
HE NEEDS ME/ Sing a Rainbow—Peggy Lee (Decca 9-29605)
WHAT CAN I SAY AFTER I SAY I'M SORRY/ Sugar—Peggy Lee (Decca 9-29608)
THE LONGEST WALK/ Swanee—Jaye P. Morgan (Victor 47-6182)
SEVENTEEN/ Razzle-Dazzle—Ella Mae Morse (Capitol 14181)
WALKIN' DOWN BROADWAY/ It Only Happens with You—Penguins (Mercury 70654)
A-KISS LIKE YOURS/ Oh, My Love—June Valli (Victor 47-6215)
A MAN/ Mama's Pearls—Margaret Whiting (Capitol F-3184)

Three-Star Discs

- WHISPERING/ Hop, Skip, and Jump**—Eddie Ballantine (Wing W-90010)
HERE I AM IN LOVE AGAIN/ Apollo—Umberto Silvano Roberto Romano—Eileen Barton (Coral 9-61459)
THE SHRIKE/ The Toy Tiger—Les Baxter (Capitol 14147)
DO ME A FAVOR/ All Right, Okay, You Win—Bill Farrell (Mercury 70662)

Garry Moore Cuts Records

New York—Latest in the long line of television stars to enter the recording field is CBS comedian Garry Moore.

The *I've Got A Secret* moderator will make his bow as mentor of a 12-inch LP entitled *My Kind Of Music*. Recorded in Los Angeles and New York, the set is heavy on jazz. The west coast items included contributions by Mel Henke and penny-whistle soloist Randy Hall, the latter accompanied by some of the *Pete Kelly's Blues* jazzmen.

Wild Bill Davison, Ernie Caceres, blind harmonica artist Sonny Terry, Bernie Leighton, George Barnes, Arnold Fishkin, Bunny Shawker, and a dozen strings took part in the New York recordings, with Davison prominently featured in his first string-backed solos.

Moore himself joined this group as blues singer, taking a Louis Jordan style vocal on *You Didn't Want Me, Baby*.

Wing Signs Talent

New York—The latest artists signed by Wing Records, Mercury's new subsidiary label, include vocalist Frankie Castro, pianist Sid Nierman, and the Honeytones, a rhythm and blues singing group.

- SUMMERTIME IN VENICE/ Twen-ty**—Gracie Fields (Decca 9-29583)
GET A LOAD OF THAT CRAZY WALK/ Strip Polka—Phil Gordon (Decca 9-29601)
SOCORRO/ Flute Indigo—Julie Kinsler Ork (Capitol F-3193)
BELIEVING YOU/ Don't Sit under the Apple Tree—The Four Knights (Capitol 3192)
THE SPOON SONG/ Cannibal King—Jackie Lee (Coral 9-61461)
JIM BOWIE/ Why Break the Heart That Loves You—Gordon MacRae (Capitol 45-12162)
RELAX-AY-VOO/ Two Sleepy People—Dean Martin and Line Rinaud (Capitol 45-13749)
THE MOON WAS YELLOW/ You Could Hear a Pin Drop—Vaughn Monroe (Victor 47-6216)
BARTENDER'S RAG/ Charlie, My Boy—Sid Nierman (Wing W-90012)
BABALU/ This Must Be Wrong—Catrina Valente (Decca 9-29570)
GLORY OF LOVE/ Wonderful, Wonderful One—Billy Williams Quartet (Coral 9-61462)
HEY, MISTER/ I Keep Telling Myself—Gloria Wood (Coral 9-61497)
I CAN'T GET YOU OFF MY MIND/ Put Your Arm Around Me—Vicki Young (Capitol F-3197)
FEMALE ON THE BEACH/ I Love Our Gypsy Heart—Victor Young Ork (Decca 9-29563)

Decca Reactivates 'Songs Of Times

New York—Decca has reactivated its *Songs of Our Times* recording series with a 10" LP entitled *Song Hits of 1944*, recorded by Roy Ross and his orchestra, with vocals by Tony Russo.

Hit songs of 1943 were released by Decca several years ago, but production on the project stopped following the advent of LPs.

The company now has converted the entire series, which includes the song hits from 1917 onwards, on LP discs, and is preparing to release the songs of succeeding years.

Unknown Gets Big Jazz Date

New York—Described by many musicians who have heard him as "the greatest since Bird," a new and completely unknown arrival from Fort Lauderdale, Fla., known simply as Cannonball, was signed last month by EmArcy.

Cannonball amazed musicians when he sat in at the Cafe Bohemia, and was promptly besieged by offers from record companies. He is a brother of former Lionel Hampton trumpeter Nat Adderley. Latter joined him on the first EmArcy date, which was written by Quincy Jones. Other sidemen were Jimmy Cleveland, trombone; Cecil Payne, baritone; Jerome Richardson, tenor and flute; Johnny Williams, Ken-ny Clarke, and Paul Chambers, rhythm.

First Chorus

(Jumped from Page 5)

may be that even one fewer group on each night's concert would make the programming more flexible and could allow for some of the encores that were practically demanded this year, but refused, because a strict midnight closing time had been set.

Thus, Dave Brubeck's quartet was heard for only 10 minutes the first night it appeared, and Lester Young got only a couple of extended solos on a night he obviously felt like playing and people felt like hearing him, and Kai Winding and J. J. Johnson could play but one tune, and the Modern Jazz Quartet had to leave despite a great reception and calls for more.

Suggestion: When planning Newport, '56, leave, say, 15 minutes of open time on each show to accommodate encores.

I think customers would appreciate it. So would the musicians.

—jack tracy

The Critics Poll

(Jumped from Page 12)

L.P.s. And there are really no new male singers but Don Forbes. The others are old. Like I say, it's a compromise.

BILL GRAUER JR.

(Editor, *Record Changer*)

Band—Count Basie . . . Combo—Turk Murphy.

Trumpet—Miles Davis (Rusty Dedrick) . . . Trombone—Kai Winding (Turk Murphy) . . . Alto sax—No choice (No choice) . . . Tenor sax—Lester Young (No choice) . . . Baritone sax—Harry Carney (No choice) . . . Clarinet—Bob Helm (No choice) . . . Piano—Thelonious Monk, Bud Powell (Randy Weston) . . . Bass—Oscar Pettiford (Sam Gill) . . . Guitar—Mundell Lowe (Mundell Lowe) . . . Drums—Don Lamond (Bob Thompson) . . . Vibes—Don Elliott (No choice).

Male singer—Louis Armstrong (No choice) . . . Female singer—Ella Fitzgerald (Barbara Lea).

No comments.

JOHN HAMMOND

(Noted Jazz Authority)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Buck Clayton (Ruby Braff) . . . Trombone—Urbie Green (Bill Hughes) . . . Alto sax—Johnny Hodges (Lennie Niehaus) . . . Tenor sax—Ben Webster (No choice) . . . Baritone sax—Gerry Mulligan (Bob Gordon) . . . Clarinet—Ed Hall (No choice) . . . Piano—Count Basie (Sir Charles Thompson) . . . Bass—Israel Crosby (Aaron Bell) . . . Guitar—Freddie Greene (Mundell Lowe) . . . Drums—Jo Jones (Connie Kay) . . . Vibes—Red Norvo (No choice).

Male singer—Jimmy Rushing (Prof. Alex Bradford) . . . Female singer—Ella Fitzgerald, Mahalia Jackson (Laverne Baker).

No comments.

NAT HENTOFF

(Associate Editor, *Down Beat*)

Band—Count Basie . . . Combo—Modern Jazz Quartet, Dave Brubeck Quartet.

Trumpet—No choice (Thad Jones, Ruby Braff) . . . Trombone—J. J. Johnson, Vic Dickenson (Benny Powell, Jimmy Cleveland) . . . Alto sax—No choice (Frank Morgan, Phil Woods) . . . Tenor Sax—Stan Getz (No choice) . . . Baritone sax—Harry Carney (Bob Gordon) . . . Clarinet—Tony Scott (No choice) . . . Piano—Art Tatum (Randy Weston, Johnny Williams) . . . Bass—Charlie Mingus, Oscar Pettiford (Wendell Marshall) . . . Guitar—Jimmy Raney, Freddie Greene (Perry Lopez, Howard Roberts) . . . Drums—Max Roach, Kenny Clarke (Joe Morello) . . . Vibes—Milt Jackson (Joe Roland).

Male singer—No choice (Joe Wil-

liams) . . . Female singer—Billie Holiday (Teddi King).

This is based only on musicians I've heard during the last year, and it's meant only as an appraisal of the past 12 months, no more. The Modern Jazz Quartet is the best integrated, most creatively evolving small combo in jazz, and John Lewis' originals deserve special credit for their contribution to fresh jazz literature. I had to split the vote with Brubeck, however, because in its moments of most charged empathy, the Brubeck Quartet reaches the peaks and depths of improvisational passion the MJQ has not yet attained.

Dizzy would have been my trumpet choice, but he elected to entertain more than to play in the past year. Roy Eldridge, especially on the basis of his L.P.s, was a near selection.

With Bird dead, I know of no alto-ist yet up to the top position. Desmond and Konitz seem to me the closest. As for "new star tenor," I continue to be surprised at the dearth of young tenormen of originality and breadth of imagination.

Wendell Marshall has been around a long while, but he qualifies as a "new star" since he has been so underrated so long.

Louis would have been "Male Singer" choice, but he too spent most of the past year as an entertainer, though his W. C. Handy album was an exception—and an event. I dig Sinatra, but I don't consider him a jazz singer.

Foreign musician of the year: Jutta Hipp.

WILDER HOBSON

(*Newsweek and Saturday Review of Literature*)

Only choices listed were the following New Star musicians: trumpet—Jon Eardley; alto sax—Phil Woods; tenor sax—J. R. Montrose; clarinet—Steve Lacy; piano—Russ Freeman; drums—Chico Hamilton.

No comments.

ORRIN KEEFNEWS

(Managing Editor, *Record Changer*)

Band—Count Basie . . . Combo—Modern Jazz Quartet, Turk Murphy.

Trumpet—Miles Davis (Rusty Dedrick) . . . Trombone—Turk Murphy, J. J. Johnson (No choice) . . . Alto sax—Charlie Parker (No choice) . . . Tenor sax—Lester Young (No choice) . . . Baritone sax—Harry Carney (No choice) . . . Clarinet—Bob Helm (No choice) . . . Piano—Wally Rose, Billy Taylor, (Randy Weston) . . . Bass—Oscar Pettiford (No choice) . . . Guitar—No choice (Mundell Lowe) . . . Drums—Art Blakey (Connie Kay) . . . Vibes—Milt Jackson (No choice).

Male singer—Louis Armstrong (Chet Baker) . . . Female singer—Ella Fitzgerald (Barbara Lea).

I've been comparing my votes in last year's poll with what I've set down here, and find some rather startling changes: evidence that my personal jazz revolution (or evolution) has, belatedly, happened in the past year.

I've been exposing myself, both by professional necessity and by choice, to newer jazz happenings, and this has been the year in which a lot of previously half-formed or nonexistent attitudes have, respectively, become clear or come into existence for me.

All of this is admittedly quite subjective: having, I feel, gained considerable new perspective on the relationship of fairly new developments to the whole jazz picture, I was fleetingly tempted to list Charlie Parker or Miles Davis as "new star", (although I realized in something less than a second that that was excessively "subjective" of me)!

I never have considered for even that long abandoning my affection for older jazz forms; and I continue my great enthusiasm for the San Francisco neo-classicists—my split votes for best combo, trombonist, and pianist simply mean that I refuse to call either of two very different current jazz directions "better" than the other.

I might also note that some new-star choices are people I've helped to record: but in no such cases did the cart come before the horse. First came the impression that these were important newcomers; recording them and voting for them are both part of an attempt to gain for them some of the recognition they deserve.

ALLAN MORRISON

(New York Editor, *Ebony*)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Clifford Brown (Thad Jones) . . . Trombone—J. J. Johnson (No choice) . . . Alto sax—Lou Donaldson (No choice) . . . Tenor sax—Lester Young (Frank Foster) . . . Baritone sax—Harry Carney (No choice) . . . Clarinet—Benny Goodman (No choice) . . . Piano—Art Tatum (Randy Weston) . . . Bass—Oscar Pettiford (Sam Gill) . . . Guitar—Johnny Smith (No choice) . . . Drums—Max Roach (Sonny Payne) . . . Vibes—Lionel Hampton (Terry Pollard).

Male singer—Herb Jeffries (Joe Williams) . . . Female singer—Ella Fitzgerald (Olga James).

The tragic passing of Charlie Parker left a great void in the modern jazz movement which his disciples, gifted and otherwise, are still struggling to fill. Bird's death removed more than a man of genius; he was a vibrant influence who gave off healthy sparks and around whom coalesced talented new minds. His artistic imprint still rests deeply on progressive jazz, and he will always communicate through his records.

Wardell Gray's untimely death in Nevada was another setback, depriving jazz of a brilliant talent. But 1955 produced happier results in the emergence from the shadows of a number of musicians who had been all but lost and forgotten. The Basie band is still the most exciting and dynamic big jazz combination in the land, providing a refreshing antidote to the pale and

(Turn to Page 21)

Jazz

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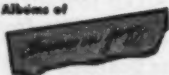
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Jazz Reviews

DOWN BEAT

All jazz records are reviewed by Nat Hentoff except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Erroll Garner

Solitaire

I'll Never Smile Again; Then You've Never Been Blue; Talk of the Town; Solitaire; A Cottage for Sale; That Old Feeling; Over the Rainbow

Rating: ★★★★★

Here is the individualist again in another set of polished performances that serve only to emphasize his great talent. So seldom does a musician come along who is of the jazz genre and yet a distinct personality in style and approach, it's a shame that he is taken for granted, as Garner often is.

This time he plays sans the rhythm section, but his time is just as meticulous as ever and his elfin whims are as sly as ever. *Rainbow* is a haunting thing, and *Talk of the Town*, a tune too seldom done, becomes almost a little concerto.

Only the lack of change of pace here—only *Old Feeling* has some up-tempo portions—kept it from the fifth star. (J. T.) (Mercury 12" LP MG-20063)

Lars Gullin

Bugs; Jump for Fun; Lars Meets Jeff; A la Carte; Stock and Bonds; I Fall in Love Too Easily; Manchester Fog; Soho

Rating: ★★★

Eight extended performances from the Swedish baritonist, aided by Carl-Henrik Norin, tenor; Rolf Berg, guitar; George Riedel, bass, and Alan Dawson and Bo Stoor, drums. Numbers 1, 2, 5, and 7 were cut on 12/6/53 in Stockholm with Dawson on drums, others were waxed last year.

The comparison with Gerry Mulligan is inevitable, for the group is pianoless à la Gerry and attempts at times to achieve the same feel. And Gullin must come off second best, for he does not yet have the ability to stride in as Mulligan does and swing a whole group by the force of his music personality, or lay down an extemporaneous background line that is a lovely melody in itself. Gullin's ballad blowing on *Manchester Fog*, however, is a whispy, melancholy thing, and one of the best baritone performances I've ever heard.

Mention should be made, too, of the bass work of Riedel, and some of the Tristanoish lines worked between Gullin and Norin.

It's been often said, but still so true, that if Lars and others of his talent could spend a couple of years working in this country regularly, it would do them a world of good. (J. T.) (EmArcy 12" LP MG-36012)

Freddie Kohlman

In a Little Spanish Town; Cotton-tail; Milneburg Joys; High Society; Just a Closer Walk with Thee

Rating: ★★

Unless you read the small type, you might find this a curious admixture of styles, or attempts at different styles. The cover notes give the impression that this is strictly traditional New Orleans. *Spanish and Cottontail*, on one side, will disabuse you, however. The other side is the more traditional. On the record itself, are the words "New Orleans now" and "New Orleans then"—in fine print.

Whether the mixture comes off, is a matter for argument. To us, it doesn't very well. Trombonist Waldron Joseph, trumpeter Thomas Jefferson, pianist Quentin Batiste sound more at home trying the modern; clarinetist Willie Humphrey, pretty much submerged either by unbalanced recording or by sheer strength of number, sounds more like the traditionalist. *Closer Walk* is a four-star job, taken at a little brisker tempo than is usually the case, with a good, unattributed vocal. It swings. Jefferson can be a little offensive, overblowing everyone else at the end of each number.

This was recorded in 1953 at a benefit concert in the New Orleans auditorium. There's some applause and some insipid emceeing on the modern side. The rating would be higher if either the fish or the foul were consistently better. Kohlman is the drummer and leader, and Clement Tervalon is on bass. Sam Butera, a tenorist with something of a reputation as an r&b man—and it shows—plus Sid Davilla, clarinet, guest on *Cottontail*. (J. T.) (MGM E-297)

Joe Newman

All I Wanna Do Is Swing

Soon; Limehouse Blues; Dream a Little Dream of Me; Corner Pocket; If I Could Be with You; It's a Thing of the Past; Pretty Skinny Bunny; Leonice; Jack's Wax; Topsy; Captain Spaulding; I Could Have Told You

Rating: ★★★★★

Joe's most successful album to date, as he gets excellent support from Al Cohn, tenor; Ernie Wilkins, alto; Frank Rehack, trombone; Nat Pierce, piano; Freddie Greene, guitar; Milt Hinton, bass, and Shadow Wilson, drums.

Arrangements are by Wilkins, Cohn, and Manny Albam, and the whole session gets a most satisfactory Basie feeling. Though Newman's personal, pensive trumpet is spotlighted, Rehack proves to be a man of great persuasiveness whose skills never before have been heard to advantage on records. Cohn, as usual, is a swinger, and the rhythm section blends tightly.

Dream a Little Dream and If I Could Be with You are exploited es-

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pecially well and happily. It has taken a long time, but perhaps Victor finally is going to begin coming up with some jazz sides whose quality will equal the production expense that goes into them. (J. T.) (Victor 12" LP LPM-1118)

King Pleasure

Don't Get Scared; I'm Gone; Parker's Mood; What Can I Say, Dear, After I Say I'm Sorry?; Sometimes I'm Happy; This Is Always; Red Top; Jumpin' with Symphony Sid

Rating: ★★★

An LP by Pleasure is a welcome thing. His unique ability to fit lyrics to jazz solos is worth hearing, especially when the job is as well done as it is on *Parker's Mood* and *Sometimes I'm Happy* (the Lester Young version).

King (real name, Clarence Beeks) even tries the original lyrics on *What Can I Say*, and sings swingingly.

Added kicks come from John Lewis piano solos on *What Can I Say* and *Parker's Mood* and the humor of the previously-released *Red Top*. (J. T.) (Prestige LP-208)

Shorty Rogers

The Swinging Mr. Rogers

Isn't It Romantic?; Trickleydidlier; Oh! Play That Thing; Not Really the Blues; Martians Go Home; My Heart Stood Still; Michele's Meditation; That's What I'm Talkin' About

Rating: ★★★★★

Atlantic Records' entry into the jazz field is an auspicious one this month. With Shorty, they resorted to the simple, yet previously unthought-of expedient of waxing Rogers and the group with which he works regularly in L. A.—Jimmy Giuffre, clarinet, tenor, and baritone; Pete Jolly, piano; Curtis Counce, bass, and Shelly Manne, drums.

And it turns out to be a joy to hear. Shorty plays much more distinctive trumpet when he's with a small group, for some reason, and Giuffre is a gas on clarinet (note particularly *Martians Go Home*, which also is recommended as the title of the year).

Jolly is going to be a highly ranked pianist one day, and the work Manne has done in the last three years has caused me to completely change the opinion I had of his work at that time.

Perhaps Nesuhi Ertegun's album notes best explain what goes on here: "You can hear Shorty for the first time without changes or additions of personnel. It's evident at once that these five musicians have worked together for a long time and are thoroughly accustomed to each others' styles. There exists in this group an instinctive affinity and rapport that can never be duplicated by a band assembled just for a recording session."

For the group spirit, for Shorty's strong horn, for Giuffre's great reed work, for Shelly's swing—all the stars. (J. T.) (Atlantic 12" LP 1212)

Hal Schaefer Just Too Much

All the Things Your Are; I'll Remember April; You Are Too Beautiful; Between the Devil and the Deep Blue Sea; I'm Glad There Is You; The Song Is You; Thou Swell; St. Louis Blues; Yes; Have You Met Miss Jones?; You Stepped Out of a Dream; Montevideo

Rating: ★★★

Schaefer, accompanied here by bassist Joe Mondragon and drummer Al Stoller, is the west coast pianist who recently went east and has been doing well in New York.

He is an exceedingly glib musician—facile, tricky, and polished—but if he has anything important to say jazzwise, it does not reveal itself in this album.

He might be called, in fact, the 1955 Johnnie Guarneri. Take, for example, *All the Things Your Are*, which displays technique to burn, shows flashes of Cole and Tatum, delves into classical forms of construction, yet doesn't really prove anything.

Or *Devil*, which for all its backbeats and pseudo-funky swing, has no discernable message.

This review is not meant as a pan of Schaefer, but more an expression of wonder, I guess, as to how Hal can get an entire 12" LP with the world's largest record company, while a crystalized jazz pianist like, say Lou Levy, is doing nothing. But I guess that's what makes horse races and ball games. (J. T.) (Victor 12" LP LPM-1106)

Jazz Reissues

CHARLIE BARNET — ★★★★★ *Four Big Ideas* (Victor EPAT 433). The four ideas are called: the Count's, the Duke's, the Right and the Wrong. Notes give no personnel or dates, but I expect these sturdy tributes by Barnett to the key influences in big band jazz were made about 1939-40. The EP is a reminiscent ball. *The Wrong Idea*, with throbbing vocal by Billy May, is still a very funny parody, and *The Right Idea* reminds us that Barnett's own band of that era was a swinging one.

BOOGIE WOOGIE — ★★★★★ *Classic Blues Accompanists* (Riverside RLP

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1052). Rare 1927-'30 Paramounts on which blues pianists Meade Lux Lewis, Cripple Clarence Lofton, Blind Leroy Garnett, and probably Bobby Bragg accompany singers George Hannah, James Wiggins, and Louise Johnson. Since boogie woogie is part of the blues, there are elements of both in these barrelhouse accompaniments. First rate notes by Robert L. Thompson.

WILL BRADLEY-RAY MCKINLEY — ★★ Boogie Woogie (Epic 12" LP LG 3115). Big band boogie-woogie including such vibrant memories of the period as *Beat Me Daddy, Eight to the Bar, Down the Road a Piece* (a trio session), and the toothsome *Celery Stalks at Midnight*. The enthusiastic pianist is Freddy Slack, and the drily relaxed vocalist is Ray McKinley. Good, swinging arrangements for the time including the straight Henderson one on *Flying Home*. There's a small band side too with Billy Maxted on piano (*Basin Street Boogie*).

DON BYAS — ★★ Don Byas, Vol. 2 (Savoy LP MG-15043). Eight relaxed sides cut from 1944-46, featuring consistently tasteful tenor by Byas. Personnel change on the sides, but among those present were: Max Roach, Charlie Shavers, Slam Stewart, Clyde Hart, Rudy Williams, Bennie Harris, John Levy, and Freddie Radcliffe. The label is deliberately misleading—These are not hi-fi recordings.

HOAGY CARMICHAEL — ★★ Old Rockin' Chair (Victor LPT 3072). A set of rarities recorded between 1930-34. Some have Bix, Bubber Miley, the Dorsey Brothers, Bud Freeman, Eddie Lang, Joe Venuti, Jack Teagarden, and other luminaries, but the general musical level is uninteresting except for a few flashing bars of distinction here and there.

TOMMY AND JIMMY DORSEY — ★★ With the California Ramblers. (Riverside RLP 1051). "Eight examples of the big-band jazz of the '20s." Most of them actually have more of a small band feel, and while the music is all pretty dated, there are several choruses of mild interest by the Dorsey Brothers, Red Nichols, Bill Moore, and bass saxist Adrian Rollini. These were originally issued under the name of "The Golden Gate Orchestra." The rhythm section is stiff by any era's standards, but the set is of historical value.

BLIND LEMON JEFFERSON — ★★ Penitentiary Blues (Riverside RLP 1053). Another important volume of folk blues recorded for Paramount between 1926-29 by the rough, basic blues singer who taught Leadbelly and Josh White in the course of his wandering years. He accompanies himself on his equally unpolished guitar. It will take some straining to get at the lyrics (Riverside could have done us all a service by printing full or as-full-as possible texts). A recommended documentary.

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- ☐ 24022 The Vice-Pres—Paul Quinichette
- ☐ 24023 Jazz Royalty—County Basie-Earl Hines
- ☐ 24024 Dimensions—Maynard Ferguson
- ☐ 24025 Blues For Sale—Billy Eckstine
- ☐ 24026 Holiday In Sax—Coleman Hawkins
- ☐ 24027 The Love Songs of Mr. "B" Billy Eckstine
- ☐ 24028 F. Y. I.—Charlie Ventura
- ☐ 24029 Holiday in Piano—Tristano—A. Moss
- ☐ 24030 Blakey—Art Blakey
- ☐ 24031 With or Without—Gene Ammons
- ☐ 24032 After Hours with Miss "D"
- ☐ 24033 Mary Lou—Mary Lou Williams
- ☐ 24034 Folk Blues—Big Bill Broonty
- ☐ 24035 Sequel—Paul Quinichette
- ☐ 24036 Le Most—Bernard Peiffer
- ☐ 24037 Hamp in Paris—Lionel Hampton
- ☐ 24038 Crazy Hamp—Lionel Hampton
- ☐ 24039 Swedish Modern — Persson, Bjorksten, Hallberg, Johnson, Fagerlund
- ☐ 24040 Moodsville—James Moody
- ☐ 24041 Lars Gullin Quartet—Gullin Quartet
- ☐ 24042 Gone With Garner—Erroll Garner
- ☐ 24043 Clifford Brown & Max Roach
- ☐ 24044 Gullin's Garden—Gullin Septet
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- ☐ 24048 Busman's Holiday—Roy Haynes

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- ☐ 34001 Erroll Garner Contrasts
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- ☐ 34003 Paul Quinichette
- ☐ 34004 Sarah Vaughan
- ☐ 34005 Clifford Brown
- ☐ 34006 Helen Merrill
- ☐ 34007 Clark Terry
- ☐ 34008 Brown & Roach in C
- ☐ 34009 Jam Session—Ferguson, Cooper
- ☐ 34010 Dinah Washington
- ☐ 34012 Lars Gullin

ALLEGRO 12" LP's \$2.98 EACH

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- ☐ 1444 Artie Shaw Hour
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- ☐ 1592 Sarah Vaughan—Lover Man—Don't Worry
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- ☐ 3119 Mildred Bailey Sings

BETHLEHEM 12" LP's \$4.98 EACH

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- ☐ 13 Kai Winding & J. J. Johnson
- ☐ 12 Don Elliott
- ☐ 16 Hal McKusick Quartet
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The Critics Poll

(Jumped from Page 17)

vapid offerings of the Brubecks and Konitzes. Thad Jones' magnificent trumpet work has earned him increasing accolades from inside jazz, but Clifford Brown must head that department for all-around brilliance and creativeness.

Lester Young's artistry on the tenor horn is still unexcelled in the modern genre and his influence remains profound. Tatum the incomparable continues to reinforce his claim to immortality and to preside benignly over the jazz piano field. Randy Weston, a versatile New Yorker whose influences include Bud Powell, Monk and Tatum, has finally achieved a much deserved stardom. Terry Pollard's grand vibes playing is still as unappreciated as her fine modern piano style. Joe Williams, currently enhancing Basie's band show, sings the blues with verity and modern accents. When it comes to female singers, Ella is still the greatest.

ARRIGO POLILLO

(Critic, *Musica del Jazz*, Italy)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Dizzy Gillespie (Ruby Braff) . . . Trombone—Milt Bernhart, Bob Brookmeyer (James Cleveland) . . . Alto Sax—Lee Konitz (Lennie Niehaus) . . . Tenor sax—Stan Getz (No choice) . . . Baritone sax—Gerry Mulligan (Bob Gordon) . . . Clarinet—Benny Goodman (No choice) . . . Piano—Art Tatum (Russ Freeman) . . . Bass—Oscar Pettiford, Ray Brown (Red Mitchell) . . . Guitar—Jimmy Raney (No choice) . . . Drums—Shelly Manne (Roy Haynes) . . . Vibes—Lionel Hampton (No choice).

Male singer—Louis Armstrong (No choice) . . . Female singer—Sarah Vaughan, Helen Merrill.

My choice is limited to what I could hear, which, living in Europe, is not much. I wonder, for example, what the new Kenton band is like—maybe it would be "my" big band. A few comments on some choices: I've been hesitant between Niehaus and Herb Geller, and about the new star on the keyboard—so many of them are good. Manne deserves a medal for his intelligent work on the west coast, and Haynes has been quite underrated. My bow to Miss Merrill is a very sincere one—she is the most personal jazz singer I've heard in a long time.

LARS RESBERG

(*Jazz Reviewer*, *Esrad*, Sweden)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Clifford Brown (Ruby Braff) . . . Trombone—J. J. Johnson (Benny Powell) . . . Alto sax—Paul Desmond (Herb Geller) . . . Tenor sax—Stan Getz (Frank Foster) . . . Baritone sax—Gerry Mulligan (Bob Gordon) . . . Clarinet—Tony Scott (Jimmy Giuffre) . . . Piano—Art Tatum (Bengt

Hallberg) . . . Bass—Ray Brown (Milton Hinton) . . . Guitar—Jimmy Raney (Howard Roberts) . . . Drums—Kenny Clarke (Roy Haynes) . . . Vibes—Milt Jackson (Cal Tjader).

Male singer—Louis Armstrong (Joe Williams) . . . Female singer—Sarah Vaughan (Caterina Valente).

Most of the names I have suggested I have found absolutely given. Whenever it has been hard to make a choice, I have considered the personality just as much as the general capacity of the musician in question. That's why I have named Cliff Brown, Desmond, Scott, and Clarke in the main category as well as Braff, Geller, Gordon, Giuffre, Hinton, Haynes, and Tjader in the New Star division. I think that jazz benefits more from imaginative, unorthodox minds than from a lot of clever followers, however brilliant they may be. Musicians as Powell, Foster, and Roberts are perhaps not yet the personalities they may turn out to be, but I find their work promising and worthy of appreciation.

Thinking of Europeans that may be included in this splendid assembly—not that there necessarily should be anyone—I can find no more suitable representatives than Bengt Hallberg and Caterina Valente. The former has created a clean, swingy piano style, definitely his own, and the latter could give a keen competition to most of her American colleagues. She is easily the most superb singing artist to come forth on this side of the Atlantic, equally at ease with jazz as well as pop music.

FRED REYNOLDS

(Editor, *Music at Home*)

Band—Les Brown . . . Combo—Bob Scobey's Frisco Jazz band.

Trumpet—Louis Armstrong (Ruby Braff) . . . Trombone—Trummy Young (No choice) . . . Alto sax—Paul Desmond (No choice) . . . Tenor sax—Eddie Miller (No choice) . . . Baritone sax—No choice (No choice) . . . Clarinet—Benny Goodman (Bill Napier) . . . Piano—Oscar Peterson (Don Shirley) . . . Bass—Milt Hinton (No choice) . . . Guitar—George Van Epps (Barney Kessel) . . . Drums—Nick Fatool (No choice) . . . Vibes—Lionel Hampton (No choice).

Male singer—Frank Sinatra (Matt Dennis) . . . Female singer—Ella Fitzgerald (Teddi King).

It is always fun putting these all-star things together, even though I feel woefully inadequate in so doing. I'm not much at the new star business, as witness my Matt Dennis vote. Matt has been singing for years and years, but only this year emerged into a good spotlight. But then, that wonderful man Clancy Hayes, won the same category last year, so I guess my choice of Matt is okay.

I think, too, since so many of us must listen to so many records, that it might be cheering to ask a couple of questions, like, "What was your worst moment in listening to jazz?" When I

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heard Chet Baker try to sing, etc. . . .

BILL SIMON
(The Billboard)

Band—Count Basie . . . Combo—Wilbur DeParis.

Trumpet—Miles Davis (Rusty Dedrick) . . . Trombone—J. J. Johnson (Billy Byers) . . . Alto sax—Charlie Parker (Lenny Niehaus) . . . Tenor sax—Ben Webster (Bill Perkins) . . . Baritone sax—Gerry Mulligan (Jim Giuffre) . . . Clarinet—Tony Scott (Bob Wilbur) . . . Piano—Art Tatum (Dick Katz) . . . Bass—Milt Hinton (Whitey Mitchell) . . . Guitar—Johnny Smith (Joe Puma) . . . Drums—Osie Johnson (Bill Bradley) . . . Vibes—Joe Roland (Don Elliott).

Male singer—Frank Sinatra (Joe Williams) . . . Female singer—Carmen McRae (Teddi King).

ROBERT SYLVESTER
(New York Daily News)

Band—Count Basie . . . Combo—Don Elliott.

Trumpet—Louis Armstrong (No choice) . . . Trombone—Tyree Glenn (No choice) . . . Alto sax—Paul Desmond (No choice) . . . Tenor Sax—No choice (No choice) . . . Baritone sax—Harry Carney (No choice) . . . Clarinet—Benny Goodman (No choice) . . . Piano—Erroll Garner (George Wallington) . . . Bass—Charlie Mingus (No choice) . . . Guitar—Jimmy Raney (Dick Garcia) . . . Drums—Buddy Rich (Eddie Phylfe) . . . Vibes—Terry Gibbs (Joe Roland).

Male singer—Frank Sinatra (Roy Hamilton) . . . Female singer—No choice (No choice).

JACK TRACY
(Editor, Down Beat)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Miles Davis (Thad Jones) . . . Trombone—J. J. Johnson (Jimmy Cleveland) . . . Alto sax—No choice (No choice) . . . Tenor sax—Al Cohn (Bill Perkins) . . . Baritone sax—Gerry Mulligan (Bob Gordon) . . . Clarinet—Buddy DeFranco (Jimmy Giuffre) . . . Piano—Art Tatum (John Mehegan) . . . Bass—Oscar Pettiford, Charlie Mingus (Wendell Marshall) . . . Guitar—Tal Farlow (Howard Roberts) . . . Drums—Max Roach, Buddy Rich (Joe Morello) . . . Vibes—Milt Jackson (Joe Roland).

Male singer—Frank Sinatra (Joe Williams) . . . Female singer—Ella Fitzgerald (Teddi King).

Basie is the end . . . The Modern Jazz Quartet got my vote last year, and has improved since then . . . Miles sounds superb these days, and Thad Jones has the message . . . J. J. Johnson came back with a roar . . . There's not an alto saxist about who stirs me enough to cast a vote . . . Al Cohn has too long been recognized only by musicians; Bill Perkins is scaring people who hear the Kenton band.

Mulligan can swing any group he's with . . . Jimmy Giuffre sounds like

Lester Young on clarinet . . . Art Tatum is an automatic; John Mehegan impressed me so much with his recent LP . . . Pettiford and Mingus got a split—they both are greats . . . Joe Morello is going to be one of the giants of our generation . . . Milt Jackson is a remarkable jazzman.

BARRY ULANOV
(Jazz Author, Critic, Columnist)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Roy Eldridge (Thad Jones) . . . Trombone—J. J. Johnson (Willie Dennis) . . . Alto sax—Lee Konitz (Lennie Niehaus) . . . Tenor sax—Lester Young (Teo Macero) . . . Baritone sax—Gerry Mulligan (Gil Melle) . . . Clarinet—John LaPorta (No choice) . . . Piano—Lennie Tristano (John Dennis) . . . Bass—Charlie Mingus (Vinnie Burke) . . . Guitar—Barney Kessel (Sal Salvador) . . . Drums—Max Roach (Joe Morello) . . . Vibes—Teddy Charles (Eddie Costa).

Male singer—Frank Sinatra (Joe Williams) . . . Female singer—Billie Holiday (Teddi King).

I'm struck once more, as I am every time I fill out one of these ballots, by the plethora of talented musicians I have not chosen. That's inevitable when the limitation is only one to a position. But jazz—unlike the movies—is bigger and better than ever, and it's sad to have to leave the other two dozen pianists, the six other trumpeters, the half-dozen other tenormen and altoists, etc., sitting in the wings.

One comfort, for me at least, is that the two groups I've chosen would blow so well together. By temperament and skill and playing background, Roy, J. J., Lee, Lester & Co. would make a fine swinging group, and so would Thad, Willie, and their new-star associates. It makes me think perhaps I have something like consistency in my critical judgments. I know that consistency has been disparaged (by Ralph Waldo Emerson) as the hobgoblin of little minds. But me, I like hobgoblins, and whoever said that Waldo could wait?

JOHN S. WILSON
(The New York Times and High Fidelity)

Band—Sauter-Finegan . . . Combo—Modern Jazz Quartet.

Trumpet—Ruby Braff (Ruby Braff) . . . Trombone—Jack Teagarden (Will Alger) . . . Alto sax—Johnny Hodges (Ronnie Lang) . . . Tenor sax—Coleman Hawkins (No choice) . . . Baritone sax—Gerry Mulligan (Danny Bank) . . . Clarinet—Tony Scott (Jimmy Giuffre) . . . Piano—Billy Taylor (Randy Weston) . . . Bass—Milt Hinton (No choice) . . . Guitar—Barney Kessel (No choice) . . . Drums—Don Lamond (No choice) . . . Vibes—Red Norvo (No choice).

Male singer—Louis Armstrong (No choice) . . . Female singer—Billie Holiday (Barbara Lea).

High Fidelity

DOWN BEAT

By Oliver Berliner

THE BETTER professional tape recorders are equipped with three heads for simultaneous monitoring from the tape during recording.

This allows the recordist to play back the recording while he is making it and so provide a check on the quality of the record. If deficiencies are noticed, they may be corrected before they have a chance to ruin the recording.

The procedure is simple. As it travels, the tape first passes the erase head where the previous recorded material is removed, next the record head which puts on the new recording information, and finally the playback head which picks up the newly recorded tape a fraction of a second after it passes the record head and sends it to the monitor system.

HOW IS TAPE erased? The old method was to mount a little permanent magnet and allow the tape to rub against it. However, since this would erase the tape in one direction only (electrically), a certain amount of unwanted noise would remain. The solution to this problem was found in A.C. erasing and bias.

The tape recorder contains an oscillator generating a high-frequency, high-current signal to the erase head. A minimum of five watts of power is required to erase saturated tape. The oscillator must generate a wave that is pure and free from distortion; otherwise when it is used to provide bias to the record head, it will introduce distortion and noise into the recording.

Magnetic heads are made from high permeability metal, around which is wound a coil of wire. This is not a single piece of metal but thin strips stacked on top of each other. Since magnetic flux travels on the surface of the metal, various layers insulated from

each other are more efficient than a solid, one-piece metal core.

A HEAD CONSISTS of two U-shaped stacks of laminations, placed end to end so that a tiny gap between the tips exists. This gap is the crux of magnetic recording, for as the taped signal passes this point on the head, it is erased, recorded or reproduced, depending upon the function of each head.

The erase oscillator performs a double function, for it also provides a bias signal to the record head. A.C. bias has been found to reproduce a better recording than that made without bias. It is obvious that since the bias is provided by erase oscillator, it will tend to erase part of the signal generated by the record head.

Consequently, the record signal must be of sufficient magnitude to overcome the slight erasing action here. Since the amount of erasure is greater at the high end of the audio spectrum than at the low end, because of the small gap width of the record head, it is possible to reduce the high-frequency response (by partial erasure) if too much bias is introduced into the record head.

(To Be Continued)

High Fidelity Buyers' Aid

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: Model A-9B Amplifier Kit
Manufacturer: Heath Company
Address: Benton Harbor, Michigan

Nos. 70, 71

SUMMER 1955
File: Amplifier Kit
Type: Control/Power
Size: 13"x7"x8"(approx)
Weight: Approx. 20lbs

NOTE: This amplifier kit was not submitted by the Heath Company. It was brought to me by a friend who foolishly got cold feet; because, I had a fine time one evening assembling and testing this amplifier. I am reviewing it because it fits so well into the reply to recent reader mail. The A-9B is a kit of good quality parts, and understandable instructions. I will report on more Heath equipment as the opportunity affords.

Laboratory Findings

Frequency Response: ± 1.2 db from 20 cps to 22,150cps

Power Output: 19.3 watts using laboratory standard tubes

Hum and Noise Level: 50db below output

Transient response: Sufficient for good operation

4 switched input circuits for equalization (fairly accurate)
4 output terminals: 4, 8, 16, and 600ohm line. to listed curves)



This unit was assembled and tested by me.

Robert C. Jordan

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: CDF--Coaxial Outdoor/PA Loudspeaker
Manufacturer: Electro-Voice Inc.
Address: Buchanan, Michigan

SUMMER 1955
File: Loudspeaker
Type: PA-Outdoor Music
Weatherproof
Size: Opening: 10"x20"
Horn depth: 20"
Weight: approx. 15 pounds

TEST DATA

Advertising Claims Laboratory Findings

Power Capacity: 25watts... Found as advertised (using "free" field tests and 1 sec tone bursts in graduation)

Frequency Response: 175cps to 10kcs... Found as advertised with ± 8 db some reduction or drop-off below 200cps.

Horizontal coverage angle: 90°.... Essentially as advertised at unlisted frequencies

Vertical Coverage angle: 120°.... Essentially as advertised*

*The placement and positioning of these horn units both with reference to the area and with the positioning of the high frequency and low frequency mouths is most important. Information about this versatile unit can be obtained from EV.



this unit has sufficient bass to provide good outdoor Hi-Fi.

Robert C. Jordan

Marshall Sermons Cut

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Street _____

City _____ State _____

Music Experience _____

Newport

(Jumped from Page 13)

THE SAME RHYTHM section then backed Al Cohn and Bob Brookmeyer, and Al was just great in his few solo spots. He was primed for this one and walked away with honors.

Marian McPartland's trio was next on tap, and pushed on by the steady bass of Bill Crow and the fantastic drumming of Joe Morello, she played exceedingly well on *Love You Madly*, *Tickettoe*, and *How High the Moon*. It was all highly professional. Husband Jimmy McPartland joined the trio for a tribute to Bix Beiderbecke on *Davenport Blues* and wound it up with *Royal Garden Blues*. He was not having a good night.

The big Dixie contingent of the evening took over then, with Wild Bill Davison, trumpet; Pee Wee Russell, clarinet; Vic Dickenson, trombone; George Wein, piano; Milt Hinton, bass, Bud Freeman, tenor, and Buzzy Drootin, drums.

They got a great crowd reaction to *At the Jazz Band Ball*, *You Took Advantage of Me*, and *When the Saints Go Marching In*, and pretty exhilarating fare it was. Especially impressive to me were solos by Pee Wee (on *You Took Advantage*) and Freeman (on *Saints*), and the bulwark on bass that is Hinton. The omnipresent Mr. Mulligan moved in to aid the ensemble on *Saints*.

TEDDI KING FOLLOWED, getting another chance because of the bad sound setup the previous night, and she was exemplary on *Little Girl Blue* and *The Lady Is a Tramp*.

The man so many persons had waited to see came in to close the evening, but Dave Brubeck's stint was a brief one.

The reappearance of Miss King cost Dave some 10 or 15 minutes of his time, and he played just a couple of tunes before Mulligan, Baker, Brown, and Roach came in to jam the evening to a close. Clifford and Max were swinging something fierce on *Tea for Two*, with the Brubeckers and sitters-in helping out, when George Wein walked out to call it a night.

The crowd surged tightly around the shell, Wein waved his arms imploringly, but Clifford just dug his neck into his shoulders and screamed another chorus before quitting.

The rain, which had held off until then, now began to fall.

Sunday Night

What would appear to be a noticeably-selected opening group actually quieted the still-entering crowd in short order, and the Modern Jazz Quartet showed why so many critics have named them the world's best jazz group two years running.

It was not cloudy this night, and it was still light when they began, but the silence was almost funereal as Milt Jackson, John Lewis, Percy Heath, and Connie Kay wove lovely

sound patterns across the night air. They finished to great applause and shouts of "More," but this evening evidently was to be paced with stopwatch in hand.

NEXT WAS SOME rollicking, happy jazz from Count Basie, piano; Lester Young, tenor; Ruby Braff, trumpet; Ed Jones, bass, and Jo Jones, drums. First up was *Lester Leaps In*, and he did. Then Jimmy Rushing came up to sing *Little Girl* and two encores, and it was evident to everyone that this group was having fun.

Basie was positively beaming, Pres was striding around helping Braff and Rushing with his backgrounds, and it all captured wonderfully the essence of Kansas City jazz. Or any jazz.

Then it was time for Duke Ellington, who emceed the Sunday affair, to introduce Miles Davis, Zoot Sims, Gerry Mulligan, Thelonious Monk, Percy Heath, and Connie Kay. They opened with *Hackensack*, on which Miles played thrillingly and indicated that his comeback is in full stride. Heath, too, shone, as did all members on the ensuing *Now's the Time*. It was Miles, however, who captured most ears.

THIS NIGHT, Brubeck was not to be denied. He worked a long set until intermission and got great response from an attentive house.

After the break, a number of individual stars took the stand in different groups that went like this:

First, Kai Winding, trombone; Bobby Hackett, trumpet; Ben Webster, tenor; Peanuts Hucko, clarinet; Billy Taylor, piano; Bull Reuther, bass, and Jo Jones, drums, who shook up *Royal Garden Blues*.

Then Kai and J. J. Johnson, with Dick Katz, piano, Reuther, and Jones, on *It's All Right with Me*, and they worked in perfect precision and played some sparkling jazz. It was a smooth, skilled, professional performance.

Next, Webster, Hackett, altoist Bud Shank, Taylor, Reuther, and Jones in a ballad set that could not have been improved on, so beautifully was it programmed. Hackett played just one chorus of *My One and Only Love*, and though it consisted of straight melody, Hackett was hauntingly eloquent on it. He is a marvel.

BUD SHANK WAS next with *Lover Man*, and it was a shame it was to be his only contribution to the concert, so well did he play. Webster, who many consider the ballad daddy of 'em all, wrapped it all up with *Someone to Watch Over Me*, and people by this time were realizing this was to be a helluva night of music.

Taylor, Jones, and Reuther then whistled through *Sweet Georgia Brown*, on which Billy and Jo scintillated. The entire group then reassembled for *Fine and Dandy* and made way for the Count Basie band, which capped the evening with a shouting performance.

This was the night everyone had hoped all three would be.

Down Beat

Still 100 Percent There, He Says

Dankworth Glad To Hear Duke Sound

By Leonard Feather

Johnny Dankworth has made rapid strides recently as a name in American record circles as a result of his contract with Capitol Records. Already acknowledged in England as that country's foremost jazz musician, he has won the *Melody Maker* poll in three categories—alto saxophone, leader, and arranger.

Johnny's *Blindfold Test* was conducted during his recent brief visit to New York. Following the usual procedure, he was given no information whatever about the records played for him, either before or during the test.

The Records

1. Bud Shank. *Rustic Hop* (Pacific Jazz). Bob Brookmeyer, trombone.

I can't identify it. The only person I can identify would be Bob Brookmeyer. I can't identify the alto player. He's a white player and obviously has a lot of admiration for Parker. Further than that I can't go.

I like the idea of the thing, because I think strings should have been used in the jazz sense, instead of the vocal-backing sense, a long while ago in jazz.

I'm not quite sure it was scored in the best possible way with strings. Sometimes the alto mixes too much with the strings in the balance of the thing, the timber of the two—things got a little too much in common. But the trombone against the strings I liked very much. I also like the amount of organization in it.

I think there's just enough to make it interesting and not enough to cramp the style for the musicians' concern. It also runs a nice length; I should imagine it runs about four minutes, which is just enough to sustain the interest instead of blowing and blowing. In other words, really quite the sort of jazz that I like. I should give it four stars.

2. Ray Anthony. *Sentimental Journey* (Capitol).

Well, once again I have no idea of the band there. It could be any one of a half-dozen bands, which isn't saying a great deal for it as an identifiable sound. I've just got a suspicion that whoever made that had an eye on selling the record as well as making good music.

Perhaps more on the first than on the second.

I can't really say a lot more for it. There were a couple of brass entries that weren't just as clean as I think they ought to be; the recording was good. This is not the sort of record I would buy. One star.



Johnny Dankworth

3. Australian Jazz Quartet. *Loose Walk* (Bethlehem). Dick Healey, flute; Errol Buddie, bassoon.

You're certainly tying me up there. At first I thought I recognized the flute; the only person I know who plays flute in jazz is Bud Shank. The other instrument I would have said at first was a bassoon, but I even had my doubts about that at times.

As for unusual instruments in jazz, I only think they should be used if they justify their presence by doing something that other instruments can't do. That theme, I think, could have been done just as well by two other horns.

Maybe the only other justification would be that the players were so great that they could really say something on their instruments. Well, these guys were fair players; I don't think they said anything that will register their instruments into permanent recognition in jazz. But I have nothing against unusual instruments—I think if Bird had been a harmonica player, he would have made just as much an impact on the jazz scene as he did being an alto player. It's just that Bird had something to say as much as his instrument.

I think two stars would be justifiable. They certainly tried to say something, which a lot of men don't do. Maybe I'd better give that one star.

4. Nat Pierce. *Constance* (Vanguard). Sonny Truitt, composer, arranger.

The thing suggests to me Brubeck, though I wouldn't like to go as far as to say it was. I thought it was very beautiful, the scoring was very fine. Maybe a point of issue is whether so much scoring is desirable or if there

is an excuse for so much scoring on the jazz scene.

Nevertheless, I feel that jazz is the only opening for a man to score in that sort of way—certain little masterpieces. Jazz does a very great service to people who want to write that way, and I think it's justified from that point of view. I think there's no opening in the symphonic world or anywhere for guys to score like that. Scoring was very brilliant, and the record hung together very well. Four stars.

5. Stan Kenton. *Bill's Blues* (Capitol). Conte Candoli, trumpet; Bill Russo, arranger, trombone; Lennie Niehaus, alto.

I liked it very much. It's the sort of big band jazz that I think has a good balance of arrangement and playing. I liked the trumpet player particularly, though I liked all the soloists.

I should imagine the trumpet player was Conte Candoli. The trombone player was Bill Russo or Frank Rosolino. The alto player could have been Konitz, although the player didn't have as much presence in his sound as Konitz usually gets. Knowing what Kenton can do and has done, I won't put it at the top of his sides. I'd say three.

6. *Best from the West. Santa Monica* (Blue Note). Gerald Wiggins piano; Howard Roberts, guitar; Stan Levey, drums; Curtis Counce, bass; Conte Candoli, trumpet; Jimmy Giuffrè, baritone; Buddy Collette, alto.

If that wasn't a colored rhythm section, it was the best white rhythm section I've ever heard, and if it was mixed, I resign.

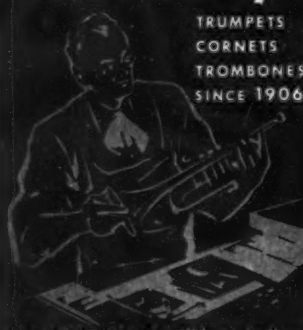
Trumpet player struck me as very much in the Clifford Brown tradition. The baritone player I liked very much, although I wouldn't know who he was; I liked the way he played around with his little ideas and worked on them. Alto player? I couldn't venture to guess who he was. I wasn't overwhelmed by him. The guitar player might be Tal Farlow, might be Jimmy Raney. The pianist sounded like John Lewis used to play a few years ago, and the record swung from beginning to end. I'd give it four stars.

7. Woody Herman. *Ill Wind* (Capitol).

That must be Woody. Whether it's Woody or not, I liked it. Woody has a swinging and very enthusiastic band. I like 90 percent of what they put out. It's the sort of band, full of fine musicians, that we'd like to have over in England. Full of team spirit, a conscientiousness about what they're doing that I like very much.

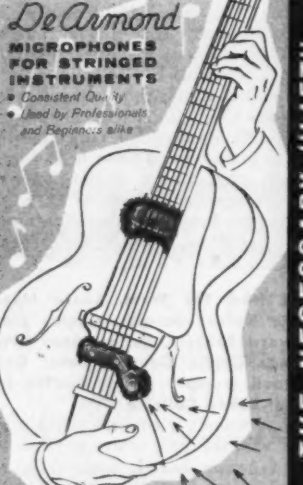
There's so many bands all over the world that the musicians don't give two-bits what happens as long as they

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get their salary at the end of the week, and it seems to me that Woody's is one of the exceptions there. Four stars.

B. Benny Carter. *Round About Midnight* (Norgran).

Well, if that had been the first time I'd heard that tune, I'd have said what a nice tune that was; but I felt the interpretation of it fell down a little bit. I'm afraid it works out worse than that, because I think so much of the original Dizzy record of *Round About Midnight*.

I think it said about all that could be said on that tune; and, to hear that, when it's obviously a musician's tune, I think it's someone who is out to catch the layman's ear, and it falls between the two—between the musician's music and the public's music. I don't think it really has a lot of appeal for anybody. One star.

9. Duke Ellington. *All Day Long* (Capitol).

Well, it's got to be Ellington, because nobody's ever done anything but a bad copy of Ellington. For the first time I'm 100 percent sure on this, and I'm a great Ellington admirer and I'm all the more happy to hear, presuming that this is a recent Ellington record, that the sound is still there just 100 percent.

He made one or two funny records this year, and I'm happy to hear him back with it again. It's just got everything that I've ever admired about Ellington. I could listen to that record a hundred times after the first hearing and still like it. Five; and if you have six, you can give it that, too.

Afterthoughts by Johnny

Just going back to that one Ellington record, which was the one completely identifiable record, it says so much for Ellington. And says also not as much as I'd like to say that's good about the present jazz scene.

I think there are too many schools of thought, who follow very much the same lines, and not enough individualists. I think it's the way the world is going these days. In political parties all over the world, people tend to band themselves into groups which really don't express anybody's one opinion but just a general, vague idea of what they think.

I feel that jazz is an individualistic music and that it should stay that way. I'd like to see a few more individuals on the scene.

Counterpoint

is absent from these pages this issue because of the illness of Nat Hentoff, *Down Beat's* New York editor. His regular column and features probably will be resumed in the next issue.

Perspectives

By Ralph J. Gleason

IF IMITATION IS the sincerest form of flattery, then Frank Sinatra must glow 24 hours a day. Because without a doubt, he is the most imitated singer of our time.

Nat Cole has had great influence and so has Frankie Laine, but nobody really imitates them as they do Sinatra, and that's because Frank's way of singing a song is so obviously the best way it seems hard to believe there can be any other.

One of the musical paradoxes of our time is the way we all forgot Sinatra, put him down, passed him off, and ran down his records.

It wasn't bobby-soxers alone who were with him in the beginning—I'll never forget *Saturday Night Is the Loneliest Night of the Week*.

AND THAT'S ONLY one of a hundred great sides he made in the 40s—yes and the early 50s, too, because when you go back and hear them again, it wasn't that he wasn't singing then; it's just that we weren't listening.

Sinatra is the perfect followup to Crosby not only because he is the natural singer, but also because he is the complete vocal expression of the music of his time, and there is more music now and more persons aware of it than there was when every singer wanted to sound like Bing.

Sinatra's way of singing, like Crosby's, is so good that you can even become a success on your own just trying to sound like him, and lots of guys from Vic Damone to Dean Martin to Don Forbes have done it. This isn't faulting them. They made good records, but Frank makes better ones.

HE'S DOING A great thing for music with his Capitol albums and his singles. He's proving you can sell music. And it doesn't have to be junk.

The public is buying Sinatra albums like mad, and the second best seller is Sammy Davis Jr., and what is Sammy but Frank with less control and taste? And when you can belt out a single like *Learnin' the Blues*—which is such a good record—you know you have class.

Consistency is the keyword. Don't forget it. Many a guy can hit with one and never come back. The old catalogs are full of the one-record wonders. But when you stand up and belt them out time and again like Babe Ruth, then you're a champ with class, and that's exactly what Sinatra is.

So he balls it up. So I wish it were me. What has it to do with his singing? Just let him keep on singing like this and he can stand on his head in Macy's window for all of me.

We all owe him a tremendous debt for proving that good songs and good lyrics are not passe. How could they be with a guy like that to sing them?

Down Beat

Joe Theimer Dies In D.C.

Washington, D. C.—Details belatedly reached music circles here recently of the death of Joe Theimer, drummer and arranger best known as "Joe Timer," leader of the Willis Conover orchestra on a successful Brunswick LP last year.

Theimer, it was disclosed, died May 18 of a blood clot after complications caused by a leg injury. He was 32 years old and is survived by his wife, Melanie, and a daughter.

In addition to freelancing extensively in Washington, Theimer worked at one time in the bands of Elliot Lawrence and Johnny (Scat) Davis.

Harry James, Columbia Part

New York—Harry James and Columbia Records (for whom he has been recording since 1940) reached the parting of the ways on July 18 when his contract expired.

James is now working on a one album deal with Capitol, where he may be expected to recut some of his earlier hits in hi-fi, as was done with Benny Goodman.

Tony Bennett To Head Alan Freed R&B Show

New York—Tony Bennett is set to headline Alan Freed's rock 'n' roll unit when the show moves back into the Brooklyn Paramount for a week's stay beginning Sept. 2.

Strictly Ad Lib

(Jumped from Page 7)

is slated to take over in early September . . . Dorothy Collins and the Miami Beachcombers at the Chez Paree through Aug. 17, with Ann Sothern set to follow . . . Josephine Premice is winding up her stand at the Black Orchid . . . Robert Lenn and the Tattlers are held over at the Conrad Hilton for the new ice show.

After 13 years, Herbi Hardt leaves the Old Heidelberg Rathskeller on Aug. 21. Zig and Vivian Baker, on violin and guitar, replace him . . . Chuck Cavallo and his orchestra play for dancing aboard the SS Aquarama off Navy Pier for the summer. On Monday and Tuesday nights Lucio Garcia and his band take over for mambo and the cha-cha.

JAZZ, CHICAGO-STYLE: Jo Ann Miller shares the spot at the Cloister Inn with Lurlene Hunter . . . Les Brown

Gretsch Spotlight

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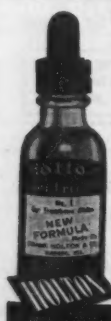
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is current until Aug. 17 at the Blue Note, and Ben Webster is holding forth at the south side Cadillac lounge . . . Don Davis, who has been spelling Dick Marx at the Cloister while the latter was vacationing, has returned to his studio conducting chores now that Dick is back . . . The Dukes of Dixieland are back at the Preview lounge after a two-week stint with the Illinois National Guard.

At Basin Street, the Eddie (Clean-head) Vinson group carries on with John Griffin, tenor; Julian Manse, piano; Eddie Calhoun, bass; Buddy Smith, drums, and Vinson, alto . . . The Pat Moran trio is at the Hotel Sutherland lounge, with Pat, piano, John Doling, bass, John Whited, drums, and Bev Kelly, vocals.

Hollywood

SUPPER SPOTTINGS: Harpist Bobby Maxwell headlines new show at Statler's Terrace room, where Al Donahue ork, a clean click here on return to coast after sojourn in east, is now on "indefinite holdover" . . . Harry Belafonte topping show at Coconut Grove through Aug. 22 . . . Mary Kaye trio into Ciro's Sept. 7, following current Peggy Lee . . . Bobby Short trio getting heavy play on Sunset Strip as current attraction Court & Leo's . . . Phil Moody trio spotlighted in Beverly Hills at Castle Restaurant . . . Julie London (Jack Webb's ex) soloing at 881 Club.

THE JAZZ BEAT: Conte Candoli took over Bud Shank's chair with Howard Rumsey's Lighthouse Keepers while Bud trekked east for Newport Jazz fest . . . Chico Hamilton, with his quintet at Stroller's (Long Beach) sounding more and more like hottest new unit in west coast jazz circles, is preparing for concert at Pepperdine college in early fall. Concert will include Chico's Tentette, and will be recorded for release by Pacific Jazz . . . Archie Rosate gang still swinging away at Hangover, again Hollywood's No. 1 hangout for the two-beat tribe.

Marty Paich trio, holding over at Pasadena's Talk O' the Town, with Marty writing new specials for Les Brown book . . . Conley Graves Trio, another holdover (Saratoga), to be heard soon on new Liberty LP. Will also contain some of their numbers previously heard on Nocturne, recently merged with Liberty . . . Stan Getz special-added-attraction with Shorty ("and His Giants") Rogers at Zardi's, where Erroll Garner unit due Aug. 19 . . . Al Belletto sextet, which played brief stand recently at Jazz City, made Sunset Strip with 17-day run at Crescendo starting July 22, sharing with Mel Torme.

San Francisco

Freddie Crews, blind pianist from Seattle, now working Friday and Saturday nights at the Honeybucket . . . Jack Sheedy's band with Jack Minger, Gus Cousineau, and Mickey Walsh, now at Tin Pan Alley in Redwood City . . . Bob Scohey and Lizzie

Down Beat

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Miles at the Showboat in Oakland . . . The Italian Village, plush North Beach night club, burned down in July. Beatrice Kay was starring at the spot at the time, and the Dixieland room, in the basement, where Wally Rose's band was playing, also was destroyed.

Jackie Cain and Roy Kral opened at Fack's July 23 for a month, with the Tattletales following, and the Four Freshmen due in September . . . Lionel Hampton, in his first dates in northern California in several years, played one-niters in San Jose, Sacramento, and Oakland the first week in August for Frank Pedroni . . . The Ames Brothers broke it up at the Fairmont in July . . . Dave Black, ex-Ellington drummer, now at Lake Tahoe with the King Sisters . . . Erroll Garner inked into the Black Hawk Sept. 16, with Oscar Peterson scheduled for November and George Shearing for January.

—ralph j. gleason

Las Vegas

Interest in things musical perks up along about now as Louis Armstrong, Lionel Hampton, and Sauter-Finegan arrive at this desert region. Louis shares his annual billing with Met-opera's Robert Merrill for the usual boffo business at the Sands; Lionel Hampton has his package at the Moulin Rouge attracting peak crowds; the Sauter-Finegan menage makes the Thunderbird a definite must on the Strip shopper's calendar . . . Dinah Washington follows Lionel into the Moulin Rouge after Labor Day.

But out of the blue was the attention given the King's Four in the Riviera Starlight lounge by local and visiting musickers. Many a sitting-in set in the so-called wee small hours (there are few wee small hours here, actually) when the Kings were augmented by Tony Scott, Phil Arabia, Tommy Lucas, Bill Perry, Roy Munson, and Nick Russo for some wailing sessions . . . Ian Bernard grabbing deserved attention as arranger for those Dick Haymes swingers last month at the Dunes, and new act for warbler Chuck Nelson at the Sands during Tallulah Bankhead's windup fortnight . . . Bill Matthews, New Orleans Six stomps on up to Cloud 9 room of the New Frontier, leaving Geri Galian's combo to carry on in the for-dancers-only Gay 90's room of the Silver Slipper . . . Leonard Sues exits the Riviera lounge for Dunes' Arabian Room cocktailery . . . Herb Jeffries continues on in the Royal Nevada lounge.

—bill willard

Detroit

Kenny Burrell, back from a stint with Oscar Peterson, headed his own combo in a July 26 opening at Rouge lounge. The Rouge lineup for fall includes the Johnny Smith quartet, Chet Baker quintet, and the J. J. Johnson-Kai Winding quintet . . . Current at Baker's Keyboard lounge—Dorothy Donegan, fresh from a Las Vegas success story. Jimmy and Marian McPartland, who closed there July 30, excited about heading

(Turn to Page 33)

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Filmland Up Beat

DOWN
BEAT

By Hal Holly

COLLEAGUE CHARLIE EMGE of our Hollywood staff feels he should explain that in order to get his review of *Pete Kelly's Blues* into our Aug. 10 issue that he had to sneak in on a "sneak preview" (one to which the press is not invited).

He's brooding over the fact that in his report, Joey, the drummer in Pete's Kansas City speakeasy band, "dies on the floor in front of the bandstand."

You readers will see Joey die out in the alley behind the speakeasy, just one of several changes made in the final editing and for the betterment of the film. This cutting also eliminated a sequence that would have been just too much for even hardened moviegoers: As Joey breathed his last, bandleader Kelly (Jack Webb) picked up his old cornet and rendered a dirge-like version of *Oh, Didn't He Ramble* against a background of thousands of violins emanating from behind the door, or somewhere.

Though embarrassed, Emge feels that even the guys in the huge string section will be happier knowing the sequence landed on the cutting room floor (and they get paid just the same).

BENNY GOODMAN STORY (Cont.)—Jess Stacy, one of the original BG bandmen, and still of considerable stature in his own right, was called in to recreate his musical portion of one of the better-known BG recordings soundtracked for the forthcoming Goodman biofilm. Reports differ on what happened at the reunion, but whatever it was, it seems the reunion broke up in sour notes—personal, that is.

Other notes, happier ones, from our notebook on *The Benny Goodman Story*: Martha Tilton now definite, vocally and visually, for her original part in the Carnegie hall concert (1938) sequence . . . Sammy Davis Sr., the rarely mentioned third member of the Will Mastin trio (Will is Sammy Jr.'s uncle), signed to enact the role of Fletcher Henderson . . . Dick Winslow, first announced as playing a character reminiscent of John Hammond (younger readers must be wondering "who was John Hammond?"), is now cast as Gil Rodin. And for the benefit of y.r.'s—Rodin, now a managerial assistant for Bob Crosby, was a member (sax) of Ben Pollack's Venice ballroom band, later was the actual leader of the band known as Bob Crosby's (Bob was an employee of the band—a co-op unit).

Lionel Hampton arrived in town, and quartet recordings got under way with a swinging version of *Avalon* that had all of the old spark found in the original. Benny, on speaking terms with Gene Krupa again, looked—and sounded—happier than any time since the project started. There's just something about Lionel.

ON AND OFF THE BEAT: Johnny Green and other MGMoguls so happy with Susan Hayward's just-discovered singing voice, to be heard for the first time in *I'll Cry Tomorrow*, the Lillian Roth biofilm, they have been running special "pre-sneak previews of her musical numbers for the press" (as we laughingly call ourselves) . . . No truth to Hollywood gossippedlers' printed reports that Ruth Etting is filing suit over *Love Me or Leave Me*. She and her husband, Myrl Alderman both cleared the script in advance (naturally). But friends here who have heard from her tell us she admits she was floored when she saw the actual picture.

Billy Eckstine was quoted recently to effect he turned down Harry Belafonte's role in *Carmen Jones* because he didn't like the picture's racial implications. A lot of folks didn't, but the way we get it, no one even asked Billy to try out. Anyway, Harry draws a better role in *Seven Mile Square*, to be produced in Jamaica by an independent. And Lena Horne, who was thrown away on so many ho-hum musicals, will have her first real role in same picture.

Radio And TV

A Funny Summer

By Jack Mabley

THIS IS A FUNNY SUMMER. A new comedian named Johnny Carson gets his own network show. Some critics—I forget whether it was in a magazine or a local sheet—said he looked like Fred MacMurray and wasn't funny. I think I was looking at the same guy. He was original and entertaining. If he looks like Fred MacMurray, so does Donald Duck.

Most television critics are full of beans anyway. Most of them don't have any more qualification to write a critique of a television performance than I did.



Mabley

Just for the record, I bought a seven-inch TV set in 1947 because I wanted to watch basketball, and after sitting in front of the set for many hours, I became aware of the tremendous waste of manpower involved in my immobility. To ease my conscience, I asked my editor if I could write a TV column, for no extra pay, of course. He approved, and so one basketball fan was converted into a TV expert.

FROM SUCH ASININE beginnings have come hundreds of television critics whose most common denominator is a tendency to confuse themselves with an almighty being.

This is understandable, because a TV critic is on the receiving end of a deluge of favors, flattery, junkets from coast to coast, tête-a-têtes with large names, TV sets, radios, gift certificates, and enough merchandise at Christmas to start a department store and saloon.

All of these favors are given out of the goodness of the hearts of the networks and stations and agencies, naturally, purely out of admiration for the noble character of the critic. At least that's what I thought until I left the field of TV criticism and suddenly found I had lost most my friends.

I DON'T KNOW WHETHER this sounds like sour grapes, a complaint, or a solicitation but it is written with a conviction that TV criticism isn't as honest as it should be because the TV critics are too much indebted to the persons they are supposed to be judging.

Well, that doesn't have much to do with the Johnny Carson show, which this TV kibitzer hopes will stay on after its summer lease is up.

Other funny things are happening this summer. Like Ransom Sherman and Johnathon Winters, the two comics who have replaced the George Gobel show during the hot months.

I have been a fan of Ransom Sherman since the days when he was one of the Three Doctors, mostly because he goes about his business with a minimum of bombast and is an expert at pinpointing human frailties, especially among the pompous.

He provides the satire for the summer Gobel show, and Johnathon Winters . . . Come to think of it, he's pretty good at pricking balloons, too. His humor is much more broad.

ON THE TWO SHOWS I witnessed he did a take-off on a war movie and another on Davy Crockett. He has a wonderfully mobile face, a sharp wit, and a good writer.

I'm not watching much TV this summer, and everything seems to look good. I even admired the Lawrence Welk show, which is absolutely the straightest corn I've ever seen on the air. But it is presented with good showmanship and a pace that some of our more serious musicians could afford to study.

\$10,000 Waits For Writer Of 'Monika' Theme Lyrics

Jazz Symposium Headliners Set

Hollywood—Sometime before the end of 1956, someone is going to be richer by \$10,000—at least \$10,000. There is the likelihood that this person's final winnings will be \$20,000 or more. The winner will be a songwriter, but this is not just another songwriting contest. This will be a songwriters' dream contest.

All he or she has to do is to write the lyrics to a melody by an established composer—a melody that is already written, published, and recorded.

IT EVEN HAS A title—Monika—for it is the theme melody from Les Baxter's score to the film of the same name. It has been recorded by Baxter himself and his orchestra on Capitol.

Monika, described as "the story of a bad girl," is a Swedish importation starring a 19-year-old Swedish actress, Harriet Andersson. The film released by Hollywood's Hallmark Productions, Inc., and exhibited via the roadshow method, has been dubbed in English.

It was rescored in its entirety in Hollywood by an orchestra of symphonic proportions conducted by the composer.

The man back of the contest is a relative newcomer to the Hollywood scene, Kroger Babb, a man the industry has been watching with interest and sometimes with amazement.

AN UNABASHED showman, Babb hit the jackpot some years back with a controversial film, more or less documentary in nature, dealing with venereal disease and titled *Mom and Dad*. He specializes in off-beat pictures that he can point as educational, whatever the critical reaction may be.

Among other previous pictures with which his name is associated as producer or distributor are *The Prince of Peace*, *She Shoulda Said No*, *Karamoja*, *Halfway to Hell*, and one originally titled *One Too Many*, which re-edited and retitled as *Mixed-up Women*, is going out with *Monika* as second feature in the roadshow package.

Babb's story of the *Monika* score and the subsequent contest idea:

"When I was searching for the right person to do the score, my film editor, Dick Lewellen, brought me a Nat Cole record. I liked the orchestral backing and immediately asked for the name of the arranger. When I learned that it was Les Baxter—his recording of *Unchained Melody* had already attracted my attention—I knew I had my man.

"I RAN THE PICTURE for some friends of mine . . . They were so taken . . . with the theme melody, they asked me for a copy of the lyrics and a recording of it.

"The next day, Les and I got in touch with his company, Capitol, but instead of calling in a lyricist, I decided to let one of the world's some 10,000,000, 20,000,000 or 50,000,000 aspiring song-



Kroger Babb

writers have a chance to make some real money on it."

In addition to the \$10,000, the writer of the winning lyrics will get a free

Hollywood — Headliners are set to participate in Hollywood Bowl's first Jazz Symposium, scheduled for Aug. 19 as part of Leonard Bernstein's Festival of the Americas. The groups will include the Cal Tjader unit, Shorty Rogers with a large band in which members of his small group (Shelly Manne, et al) will be featured, and a Dixieland group not set at this deadline, but expected to be the band featured by Jack Webb in *Pete Kelly's Blues*.

Bernstein will act as moderator for a panel composed of Leonard Feather, Ralph Gleason, and Andre Previn. Previn will also appear as soloist with the Rogers band.

Talent organization is in charge of Tom Mack, longtime jazz supervisor for Decca's west coast division and now with Capitol. He was still negotiating for other attractions at this deadline.

trip to Hollywood to pick up the check. The winner also will receive the co-writer's share in the royalties from sheet music and record sales. Baxter will record the number with a vocalist. Judges will be Steve Allen, Baxter, and Dr. Cleo Dawson of the University of Kentucky.

(Ed. Note: Information covering the rules in the contest were published in the *Down Beat* dated Aug. 16, and in the September issue of *Record Whirl*. For additional information, write Hallmark Productions, c/o *Down Beat*, 6124 1/2 Santa Monica Blvd., Hollywood 38, Calif.

Welk TV Dispute Turns 'Champagne Music' Bitter

Hollywood—Rumblings of friction between Lawrence Welk and Klaus Landsberg, general manager of KTLA, the TV station on which Welk started the climb that saw him become TV's No. 1 bandleader, are getting louder.

Attorneys for Welk, whose band is now a national attraction on the ABC-TV net, but is blocked out of local release because of the KTLA commitment, contend Landsberg broke his contract with Welk by permitting the insertion of unauthorized spot commercials on his KTLA show, which is sponsored by local agencies of the auto manufacturer sponsoring Welk's network program.

The KTLA chief, who has been putting on a big drive to build up his new band show, *The Orrin Tucker Show* (*Down Beat* July 27), asserts the commercials were in conformity with the contract and TV practice, and that he will take immediate legal action for an injunction if Welk withdraws from his KTLA show, which originates at the Aragon ballroom. The ABC show is done from the network's Hollywood studios.

Tihmar To Direct 'New Faces, '56'

Chicago — David Tihmar has been signed to direct Leonard Sillman's *New Faces of 1956*, the 1952 edition of which was staged by the late John Murray Anderson. Tihmar produced the current revue at the Versailles in New York and is now in his fourth season as director of the Music theater in Highland Park, Ill.

The Music theater is having its most lucrative season to date with productions of *South Pacific*, in which Bill Hayes and Sylvia Syms had featured roles; *Best Foot Forward*, which starred Magda Gabor, and *Guys and Dolls* which headlined Beverly Bozeman.

Band Routes

**DOWN
BEAT**

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allisbrook-Pumphrey, Richmond, Va.; AT—Abe Turchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1700 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Moe Gale, 48 W. 40th St., NYC; OI—Orchestrals, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 4471 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Albert, Abbey (Berkeley Carteret) Asbury Park, N. J., h; (Statler) Boston, 9/30-11/19, h
Anthony, Ray (On Tour—East) GAC
Back, Will (Utah) Salt Lake City, Utah, h
Bair, Buddy (Dutch Mill) Lake Delavan, Wis., 8/19-28, b
Baine, Count (On Tour—Midwest) 8/19-9/4, WA; (Pepe) Philadelphia, Pa., 9/5-18, nc
Beneke, Tex (On Tour—West Coast) 8/11-9/18, MCA
Borr, Mischa (Waldorf-Astoria) NYC, h
Boisbe, Russ (Merry Garden) Chicago, b
Brandwynne, Nat (Malibu Surf) Lido Beach, L. I., Out 9/5, nc
Brown, Les (Blue Note) Chicago, 8/10-14, nc; (On Tour—Midwest) ABC
Carla, Frankie (Cove) Vancouver, Canada, 8/11-24, nc; (Spokane Interstate Fair) Spokane, Wash., 8/26-28
Cayler, Joy (On Tour—Texas) GAC
Los Chavales (Waldorf-Astoria) NYC, In 10/27, h
Commanders (On Tour—Midwest) WA
Cross, Bob (St. Anthony) San Antonio, Texas, h
Cugat, Xavier (Waldorf-Astoria) NYC, Out 8/23, h
Dorsey, Tommy, Jimmy (Bolero) Wildwood, N. J., 8/21-25, nc
Eberle, Ray (On Tour—East) MCA
Elgart, Les (On Tour) MCA; (Steel Pier) Atlantic City, N. J., 8/26-9/1, b
Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, h
Flak, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Ohio) GAC; Chipewa Lake, Ohio, 8/26-9/1, b
Foster, Chuck (Peabody) Memphis, 8/29-10/9, h
Garber, Jan (On Tour—Midwest) GAC
George, Chuck (Officers Club) Ellsworth Air Force Base, Rapid City, S. D., Out 9/11, pc
Glasser, Don (Melody Mill) Chicago, Out 8/17, b; Lake Shaffer, Ind., 8/19-25, b
Hampton, Lionel (Moulin Rouge) Las Vegas, Nev., 8/9-29, nc
Hefti, Neal (Birdland) NYC, Out 8/17, nc; (On Tour—Midwest) WA
Herman, Woody (On Tour—Midwest) ABC
Howard, Eddy (Aragon) Chicago, Out 9/11, b
Hudson, Dean (Greenbriar) White Sulphur Springs, W. Va., 8/14-17, h; (On Tour—New York area) MCA; (Cavalier) Virginia Beach, Va., 8/26-9/5, h
Hunt, Pee Wee (Crest) Detroit, Mich., Out 8/28, cl
Jaros, Joe (On Tour—California)
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Aragon) Chicago, Out 9/5, b
Kaye, Sammy (Surf) Virginia Beach, Va., 8/12-15, nc; (Steel Pier) Atlantic City, N. J., 8/19-25, b; (Coliseum Exhibition Hall) Quebec City, Canada, 9/2-10
Kenton, Stan (Steel Pier) Atlantic City, N. J., Out 8/11, b; (On Tour—East) GAC
King, Pee Wee (On Tour—Midwest) GAC
Kisley, Steve (Statler) Detroit, Mich., In 9/12, h
Koster, Buddy (Palisades) Palisades, N. J., 7/23-30, b
LaSalle, Dick (Statler) Washington, D. C., 9/22-11/19, h
Lewis, Ted (Desert Inn) Las Vegas, Nev., Out 8/29, nc; (Riverside) Reno, Nev., 9/1-12, h
Lombardo, Guy (Desert Inn) Las Vegas, Nev., In 9/27, nc
Long, Johnny (Surf) Virginia Beach, Va., 8/19-24, nc; (Steel Pier) Atlantic City, N. J., 9/6-11, b
McIntyre, Hal (Peabody) Memphis, Tenn., Out 8/14, h; (Roosevelt) New Orleans, La., 8/18-31, h
McKinley, Ray (On Tour—East) GAC
Marteria, Ralph (Moonlight Garden) Coney Island, Cincinnati, Ohio, 8/19-25, b
Martin, Freddy (Mitchell Corn Palace) Mitchell, S. D., In 9/18

Masters, Frankie (Conrad Hilton) Chicago, h
May Baud, Billy; Sam Donahue, Dir. (On Tour—Midwest) GAC
Melba, Stanley (Pierro) NYC, h
Mooney, Art (Chicago) Chicago, Out 8/18, t
Morgan, Russ (Pony Park) Omaha, Neb., 8/13-14; (On Tour—Midwest) GAC
Morrow, Buddy (On Tour—East) GAC
Moxian, Roger King (On Tour—East) GAC
Neighbors, Paul (Cavalier) Virginia Beach, Va., Out 8/11, h; (Shamrock) Houston, Texas, In 9/15, h
Noble, Ray (On Tour—England) MCA
Pastor, Tony (Coney Island) Cincinnati, Ohio, 8/13-17, b; (On Tour—Midwest) GAC
Pepper, Leo (On Tour—Midwest) GAC
Phillips, Teddy (Flamingo) Las Vegas, Nev., h
Prima, Louis (Sahara) Las Vegas, Nev., h
Ranch, Harry (Golden Nugget) Las Vegas, Nev., Out 8/24, nc
Ray, Ernie (Crystal Terrace) Duluth, Minn., nc
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Reynolds, Tommy (Palisades Amusement Park) Palisades, N. J., Out 8/12
Rudy, Ernie (Arcadia) NYC, Out 8/10, b
Sauter-Finegan (On Tour) WA
Spitalny, Phil (Steel Pier) Atlantic City, N. J., 8/21-27, b
Spivak, Charlie (On Tour—Chicago territory) MCA
Straeter, Ted (Plaza) NYC, In 9/15, h
Sudy, Joseph (Statler) Hartford, Conn., In 9/29, h
Thornhill, Claude (On Tour—East) GAC
Towles, Nat (On Tour—Texas, New Mexico) National Orchestra Service
Waples, Buddy (Tower) Hot Springs, Ark., nc
Watkins, Sammy (Statler) Detroit, Mich., Out 9/11, h; (Statler) Cleveland, Ohio, In 9/12, h
Weems, Ted (Indiana State Fair) Indianapolis, Ind., 9/3-9
Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, b
Williams, Billy (Pleasure Pier) Galveston, Texas, b
Williams, Gene (Palisades Amusement Park) Palisades, N. J., 8/13-19
York, Frank (Sherman) Chicago, h

Combos

Allen, Henry "Red" (Metropole) NYC
Armstrong, Louis (Sands) Las Vegas, Nev., Out 8/13, h; (Mocambo) San Francisco, Calif., 8/26-9/1, nc
Bonnamere (Paradise) Atlantic City, N. J., Out 9/5, nc
Bley, Paul (Copa City) St. Albans, N. Y., nc
Boyd, Bobby (Beachcomber) Wildwood, N. J., Out 9/10, nc; (La Mainas) Delaware, N. J., 9/20-10/2, nc
Brubeck, Dave (Lagoon) Salt Lake City, Utah, 8/12-13, nc
Bryant, Rusty (Zanzibar) Buffalo, N. Y., 8/9-14, nc
Burgess, Dick (Tipps) Lafayette, Ind., 8/15, nc
Candido (Mac's Mambo Inn) Atlantic City, N. J., Out 9/5, nc
Charles, Ray (On Tour—South) SAC
Charley & Ray (Copa) Pittsburgh, Pa., 8/8-14, nc; (Celebrity) Providence, R. I., 8/16-21, nc
Cole, Cozy (Metropole) NYC
Condon, Eddie (Condon's) NYC, nc
Dante Trio (Chatterbox) Seaside Heights, N. J., nc
Davis, Bill (Cotton) Atlantic City, N. J., Out 9/5, nc
Davis, Eddie (Cotton) Cleveland, Ohio, 8/15-21, nc
Davis, Johnny (Officers Club) Chateau La-mothe, France, pc

DeFranco, Buddy (Jazz City) Hollywood, Calif., Out 8/11, nc
Duggett, Bill (Pepe) Philadelphia, Pa., Out 8/13, nc
Domino, Fats (Showboat) Philadelphia, Pa., 8/15-20, nc; (On Tour—East) 8/21-25, SAC; (Weeks) Atlantic City, N. J., 8/26-9/1, nc
Dominoes (Surf) Wildwood, N. J., Out 9/10, nc
Fields, Herbie (Surf) Wildwood, N. J., Out 9/10, nc; (La Mainas) Delaware, N. J., 10/4-16, nc
Five Keys (On Tour—East) SAC
Ellis, Bob (Chestnut Lodge) Deposit, N. Y., nc
Gardner, Don (Beachcomber) Seaside Heights, N. J., h
Gardner, Lynn (Chamberlin) Fort Monroe, Va., h
Gurnier, Errol (Riviera) St. Louis, Mo., 8/11-13, nc; (Zard's) Hollywood, Calif., 8/19-9/5, nc
Gibbs, Terry (Loop) Cleveland, Ohio, Out 8/14, cl
Gillespie, Dizzy (Tia Juana) Baltimore, Md., 8/23-28, nc
Greco, Buddy (Surf) Wildwood, N. J., Out 8/14, nc
Guitar Slim (Apache Inn) Dayton, Ohio, 8/11-15, nc; (On Tour—Midwest) SAC
Haley, Bill (On Tour—East) WA
Hope, Lynn (Esquire) Wildwood, N. J., Out 9/7, nc
Howard, Phil (Beck's) Hagerstown, Md., r
Hunter, Ivory Joe (Paradise) Atlantic City, N. J., Out 8/10, nc
Jackson, Bull Moose (Weeks) Atlantic City, Out 8/11, nc; (Pepe) Philadelphia, Pa., 8/16-20, nc
Johnny & Joyce (Manor House) Terre Haute, Ind., h
Johnson, Buddy (Basin Street) NYC, 8/11-24, nc
Johnson, J. J.-Kal Winding (Birdland) NYC, 8/18-31, nc; (Cotton) Cleveland, Ohio, 9/5-13, nc
Jordan, Louis (On Tour—Texas) GAC
Kerry Pipers (Tony Mart's) Somers Point, N. J., Out 9/11, cl
Land, Sonny (Trading Post) Houston, Texas, Out 9/17, pc
Mayo, Frank (Manor) Wildwood, N. J., Out 9/5, h
Modern Jazz Quartet (Beehive) Chicago, 8/12-25, nc
Monte, Mark (Plaza) NYC, In 9/15, h
Nocturnes (Roosevelt) NYC, h
Parker, Howard (Owl Cafe) Glenwood Springs, Colo., nc
Peri, Bill (Pump Club) Pensacola, Fla., nc
Prysock, Red (Cotton) Cleveland, Ohio, Out 8/14, nc; (El Rancho) Chester, Pa., 8/17-21, nc; (Showboat) Philadelphia, Pa., 8/22-26, nc
Restum, Willie (Blue Mirror) Washington, D. C., nc
Rey, Alvin (Harrah's) Lake Tahoe, Nev., Out 9/20, nc
Rico, George (Stage Coach Inn) Elko, Nev., nc
Roach, Max-Clifford Brown (Showboat) Philadelphia, Pa., Out 8/13, nc
Rocco, Buddy (Hoffman Beach House) Point Pleasant Beach, N. J., nc
Roth, Don (Shawnee Inn) Shawnee-on-Deleware, Pa., Out 9/11, h
Salt City Five (Club Al) Ephrims, N. J., 8/27-9/9, nc
Schaff, Murray (Bolero) Wildwood, N. J., nc
Shearing, George (Embers) NYC, Out 9/10, nc
Shirley, Don (Colonial Tavern) Toronto, 8/15-27, nc
Stevens, Sammy (Chez Jay) Estes Park, Colo., Out 9/5, nc
Sutton, Ralph (Grand View Inn) Columbus, Ohio, Out 8/27, nc
Tate, Buddy (Paradise) Atlantic City, N. J., 8/11-24, nc
Three Jacks (Wheel Bar) Colmar Manor, Md., nc
Three Suns (Harrah's) Lake Tahoe, Nev., Out 8/25, nc
Treniers (Beachcomber) Wildwood, N. J., Out 9/10, nc
Triads (Snow White) Pompey, N. Y., rh
Walker, T-Bone (Flame) Detroit, Mich., 8/12-13, nc; Idlewild, Mich., 8/26-9/5
Young, Lester (Beehive) Chicago, Out 8/11, nc

ABC Office For Vegas

New York — Associated Booking Corp. opened an office in Las Vegas. According to Joe Glaser, president of the company, the agency rarely has less than one dozen acts working in that town, and the office is necessary to service them properly.

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WANTED

COMPOSERS ATTENTION: New Tangos wanted for company specializing in dance music. The EUPHORIUM, 456 Jean Street, Oakland, California.

Strictly Ad Lib

(Jumped from Page 29)

for west coast dates . . . Sonny Stitt opened at the Crystal on Aug. 8 for one week.

Flame showbar will inaugurate a new doubleheader name policy with \$1 door tag beginning Sept. 9 with Rosetta Tharpe. Faye Adams closes there Aug. 11, followed by T-Bone Walker Aug. 16-25 . . . Dixieland doings at the Crest until Aug. 28 by the Pee Wee Hunt aggregation . . . The new house band which opened at Klein's Show bar on Aug. 1 is headed by Dave Heard on drums and includes Ernie Farrell, bass; Will Davis, piano, Bob Pearson doubling on tenor and flute; Curtis Fuller, trombone . . . Walled Lake Casino ballroom presents Ralph Marterie on Aug. 13 and the David Carroll orchestra Aug. 19-20 . . . Jefferson Beach has Tony Pastor on Aug. 20 . . . Double dealings: Stan Kenton and Count Basie at the Graystone ballroom on Aug. 29. —azalea thorpe

Philadelphia

Bud Shank's only eastern club appearance at the Blue Note was a big success. The west coast alto and flute man appeared with Miles Davis and local rhythm section . . . The following week found J. J. Johnson, Lou Donaldson, and Bernard Pfiffer featured, with the Modern Jazz Quartet in for a quick repeat the week of Aug. 1 . . . Chet Baker's quartet was at the Showboat in July, following Carmen MacRae and the Australian Jazz Quartet . . . The Wildwood in New Jersey is on a sibling kick with the Ames Brothers at the Bolero to be followed by the Mills Brothers, and the Dorsey Brothers.

Patti Page is the New Manor attraction with Johnnie Ray and Frankie Laine due to follow . . . The Treniers hold the Beachcomber stage all summer; same with Steve Gibson at the Martinique. Bill Haley is the Surf club headliner with Ralph Flanagan penciled in for Aug. 19 . . . Willow Grove park is appealing to AGVA for help in their squabble with the Chordettes, who appeared at the Philly amusement area with a substitute for regular Jane Ertel (Mrs. Archie Bleyer). Park management claims they were given no word on the fill-in and paid for the date under protest.

—harvey huston

Miami

The story of Ella Fitzgerald's two weeks at the Club Calvert in Miami: packed for four shows nightly. Stand-out of her stint for many was her duet with horn of Goldie, trumpeter who heads the fine house group. Also worthy of note was the very adept accompanist for Ella, Don Abney, and the respectful hush in the jammed room, including the employees, whenever Ella was on . . . Sister Rosetta Tharp and Marie Knight followed Ella, and Al Hibler was set for Aug. 15.

Peggy Ryan and Ray McDonald were

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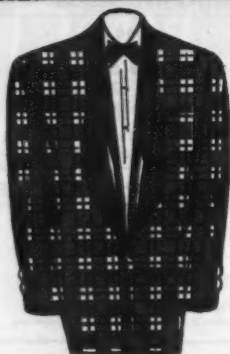
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followed at the Fontainebleau's La Ronde by Helen Forrest . . . The Tune Mixers—Serge Valdes, Carl Anderson, and Will Goff—at the Colony lounge . . . The Buddy Lewis trio and Eileen Woods at the Rancher lounge . . . Leo De Lyon followed Cab Calloway at the Sans Souci . . . Pat Henning followed Bob Eberly at the Nautilus.

The new revue at the Clover club has Mickey Manners, Fifi Barton, and Doris Hart with the Tony Lopez band . . . Dream bar operator, Pat Erra, is making progress on his avowed intention of making his spot the jazz center of the South. The tremendous Bill Harris quintet is keeping the place jammed regularly. Harris' better-than-ever horn, plus the tenor of the exciting Bill Usselson, comprise the nucleus of the group.

Mary Peck graces the stage of the tiny Black Magic room . . . Ruth Wallis at the Sea Isle Minaret room . . . Rose Murphy and her trio at the 500 club . . . Mandy Vizoso, Luis Varona, and Ray Romez at the Vanity Fair . . . The Cookie Norwood trio now at the Old Mexico club.

—bob marshall

Toronto

Following the Teddy Charles quartet, the Town Tavern's forthcoming lineup includes the Alex Kallao trio, the Terry Gibbs quartet with Terry Pollard, and the Barbara Carroll trio . . . Greg Curtis, local TV and radio singer, working troubadour style for a long engagement at the Concerto Cafe . . . Cal Jackson quartet, this town's most popular group, is to do a shot on Kenton's Music '55 TV show. Also Cal has signed with Columbia Records . . . Colonial has Don Shirley, Earl Bostic, and George Shearing listed for the near future.

—roger feather

Montreal

Olga Gideon now singing with the Al McGowan band at the Legion hall Friday nights . . . Jazz with Jackson, Calvin Jackson's 30-minute Saturday night television show from Toronto, being carried on the full CBC-TV network . . . Mantovani's North America tour this fall will include eight Canadian dates, at Toronto, Kitchener, Three Rivers, Montreal, Quebec City, Hamilton, Chicoutimi, and Ottawa . . . Norman Brooks' sister, Anne, at the Down Beat . . . Laura Berkeley away from there to sing at the Hotel Vermont in Ste. Agathe.

Emanon Jazz society is set for regrouping soon. Dissension within the executive committee is quite apparent to outsiders with trouble in public relations being the main bone of contention . . . Mae Seguin with Perry Carman's mambo quartet were at the Castle des Monts in Ste. Agathe during the summer. Lord Caresser, the calypso singer, followed them . . . Herman Appel's quartet, with Shirley Sheldon, at the Hotel Albert in Rouyn.

—henry f. whiston

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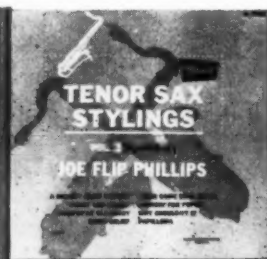
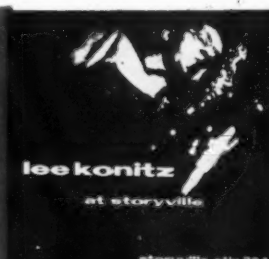
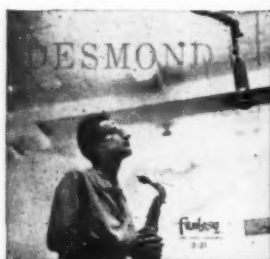
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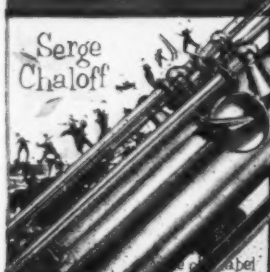
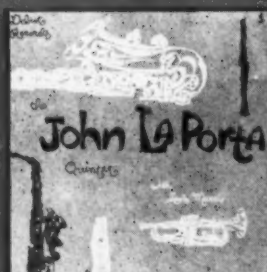
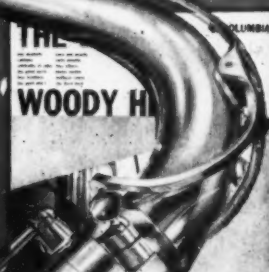
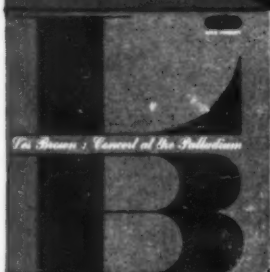
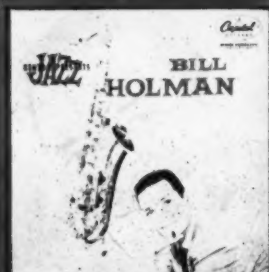
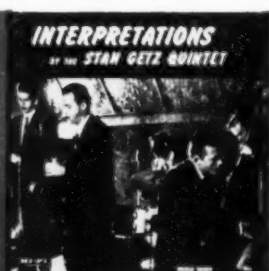
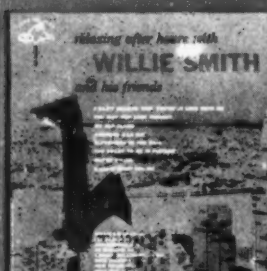
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